

IN THIS ISSUE: PICTORIAL BIOGRAPHY (Part II—Conclusion) of ROBERT ALEXANDER SCHUMANN:  
JUNE 8, 1810-JULY 29, 1856

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

Fiftieth Year

Price 15 Cents

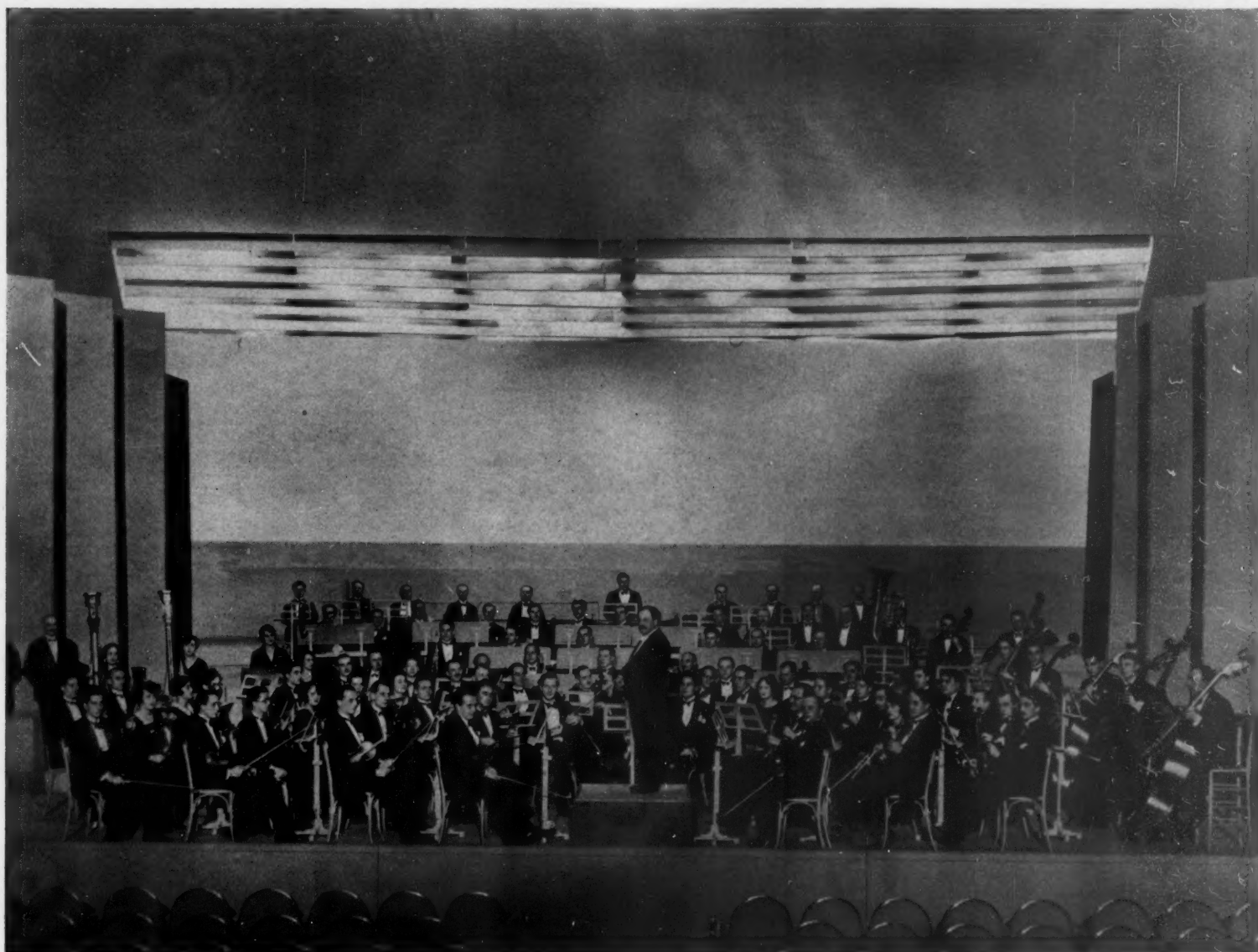
Published by Musical Courier Company, Inc., 113 West 57th Street, New York  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCIX—NO. 26

NEW YORK, SATURDAY, DECEMBER 28, 1929

WHOLE NO. 2594



Orchestre Symphonique de Paris

Pierre Monteux, Directeur Artistique et Chef d'Orchestre.



**MAJORIE TRUELOVE,**  
pianist, with Allison MacKown, cellist, who will give their annual New York recital at Town Hall on January 13.



**IN HAVANA.**  
E. J. Tait and Jessie Tait of Australia, with Mr. and Mrs. Benno Moisewitsch, photographed this month on the steps of the Auditorium, Havana, Cuba.



**KURT GRUDZINSKI,**  
specialist in tone production for both the speaking and singing voice, who, at his studios in New York, is preparing many actors and actresses for talking-picture work in addition to his work with concert singers.



**MARCEL GRANDJANY,**  
who has been engaged as a member of the faculty of the Philadelphia Conservatory of Music, Mrs. D. Henrik Ezerman, managing director. The harpist recently was heard in recital at the Philadelphia Art Alliance, under the auspices of the Philadelphia Conservatory, and also in his own recital in New York at Town Hall, both times winning the acclaim that is due a master of his art.



**FLORENCE AUSTRAL,**  
whose lemon pies are as famous as her Wagner, will give a New York recital, assisted by John Amadio, flutist, at Carnegie Hall, on January 6, as the fourth attraction of the Judson Celebrity Artist Series.



**THE KEDROFF QUARTET,**  
renowned Russian vocalists, photographed in one of their cheerful moods after being taken for a "sleigh-ride" at East Aurora, N. Y., near the home of their personal representative, Joseph Ponafadine, of the William B. Feakins Management. This season the quartet is enjoying the most successful American tour of its career.



**AN INTERIOR VIEW OF CARNEGIE HALL BOOK SHOP**  
which recently opened in the Carnegie Hall building, New York, and has aroused much interest among lovers of books. Invariably one can find there just the volume wanted in any branch of literature, especially in the literature of music, in which the shop specializes. In addition to books, many valuable original letters, manuscripts and pictures of famous musicians are on display.



**ERNESTINE SCHUMANN-HEINK AND MAURICE DUMESNIL.**  
The famous contralto and distinguished French pianist, who held successful master classes at the Kansas City-Horner Conservatory of Music last summer, are shown in this informal picture taken during the summer months. Mr. Dumesnil will return for a similar class at the Conservatory in Kansas City next summer. At present he is abroad, playing and teaching.



**ANNE ROSELLE AND DIANA KASNER.**

well known accompanist (right), with whom the former has worked for some time. The accompanying picture was taken at Ravinia Park during the singer's last engagement there. A number of other prominent artists work with Miss Kasner, who was assistant to William Thorner for five years.



**MME. BETSY CULP,**  
pianist, accompanist and specialist in song repertoire, who is enjoying a busy season at her studios in New York, where she teaches in conjunction with Louis Dornay, voice specialist and dramatic coach.



**LOUISE SOELBERG**  
CONCERTS IN DANCE DESIGN  
The Cornish School Seattle, Wash.

**MARGOLIS** VOICE CULTURE  
1425 Broadway, Suite 38, New York City

"Not all may become Artists, but everyone can be taught to sing artistically."  
**HAGGERTY-SNELL** Teacher of Vocal Music  
METROPOLITAN OPERA HOUSE STUDIO, 165 Broadway, New York Suite 15. Phone: 2634 Pennsylvania

**LOTTA MADDEN**  
SOPRANO  
Limited Number of Pupils  
Studio: 205 West 107th St., N. Y.  
Tel.: Academy 0687  
Seen by appointment only

**Mieczslaw Ziolkowski**  
Head of Piano Department  
Alabama College, Montevallo, Ala.

THE OSBORNE, N. Y. C.  
205 West 57th Street  
**E. KYZER** Teacher of VOICE—STYLE—DICTION  
Tel.: Circle 5420

**SHAFFNER**  
SOPRANO  
Soloist St. Bartholomew's Church  
28 East 70th St., New York  
Telephone Rhineland 1750

**ARTHUR WARWICK**  
PIANIST—TEACHER  
Director of Piano—Horace Mann School for Boys  
113 West 57th Street, N. Y. Tel. Circle 4780

**COENRAAD V. BOS**  
ACCOMPANIST—COACHING  
Ruedesheimer Platz 10, Berlin, Germany

**DILLING**  
HARPIS  
Mgt. Hassel & Jones Studio: 35 W. 51 St.,  
Steinway Hall, New York N. Y. Tel. Circle 1817

**ALBERTO BIMBONI**  
Musical Director  
Care Judson Radio Program Corporation  
1618 Steinway Hall, New York  
Telephone: Circle 7270

**WARFORD** TEACHER OF SINGING  
**SEKTBERG** COACH AND ACCOMPANIST  
4 West 40th St., New York City  
Tel. Penn. 4897

**SERGEI KLIBANSKY**  
VOCAL INSTRUCTOR  
Studio: 205 W. 57th St.  
New York City  
10324 Circle

**UNITED CONCERT DIRECTION**  
MARIANNE SEISMIT-DODA,  
Manager

855 West End Avenue, New York City  
Suite 8-B—Hours 2 to 5 Phone Clarkson 8853

**Baroness TURK-ROHN** Vocal Instructor  
Opera — Concert — Oratorio  
1435 Kimball Bldg., Chicago  
Wabash 8907

**JOHN WARREN ERB**  
171 West 71st Street  
New York City  
Phone Trafalgar 3110

**LEVEY**  
Violin Studio  
Former leader  
London String Quartet  
Specializing in  
CHAMBER MUSIC CLASSES  
345 W. 86th St., New York  
Telephone Schuyler 8806

**MARK OSTER**  
Baritone-Vocal Teacher  
Studios: 1425 Kimball Bldg. Chicago, Ill.

**Burnerdene MASON**  
DRAMATIC CONTRALTO  
Concert, Recital and Oratorio  
Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

**KARLETON HACKETT**  
TEACHER OF SINGING  
Kimball Hall, Chicago

**ROSALIE MILLER**  
SOPRANO  
RECITAL — OPERA — ORATORIO  
Teacher of Singing — Interpretation — Phonetics  
140 West 58th St., New York Phone: Circle 4468

**WILLIAM J. REDDICK**  
TEACHER OF PIANO  
VOCAL COACHING  
Residence: 319 West 95th St., N. Y. Phone: 10821 River

"Spring is Here" "Joyous Youth" "Bubbles" and Other Songs by  
**MABELANNA CORBY**  
From Your Dealer or Direct  
**CORBY LEWIS**  
CONCERT SONGS  
65 Orange Road Montclair, New Jersey

**ELLIS HAMMANN**  
CLARK HAMMANN  
PIANIST  
1616 Chestnut Street Philadelphia

**HOMER MOWE** Voice Training  
166 W. 72nd St., New York City. Tel. 2165 Endicott

**John Prindle Scott**  
SONG WRITER  
THE SCOTTAGE  
McDonough, Chenango Co., N. Y.

**ARTHUR DUNHAM**  
CONDUCTOR  
BOSTON ENGLISH OPERA COMPANY

**ELLA BACKUS-BEHR**  
231 West 96th Street, New York  
PHONE 1464 RIVERSIDE

**EDWARD GARRETT**  
CONCERT PIANIST AND TEACHER  
Assistant to Alberto Jonda, Author of the famous  
"Master School of Piano Playing" etc.  
(New York: 819 Steinway Hall (Thursdays)  
Philadelphia: 3126 Walnut St. (Wednesdays)  
Atlantic City: 47 South Windsor Ave.  
TELEPHONES: Circle 2918—Lousat 5133—Dial 3-4464

**RUDOLPH REUTER**  
Pianist  
IN AMERICA 1929-1930  
Hassell & Jones, Steinway Hall, 113 West 57 St., N. Y.  
or Mr. Virgil Smith, Fine Arts Bldg., Chicago

**MR. and MRS. HENRY HOLDEN HUSS**  
Joint Recitals  
Piano and Voice Specialists  
Entire Preparation to Concert Stage  
Special Courses for Teachers  
Studio: 809 Steinway Bldg., 113 W. 57th St.  
Address: 144 E. 150th St.  
Tel. Mott Haven 0363. New York

**JULIUS GOLD**  
Theorist and Musicologist  
1201 California St., San Francisco, California

**BLEAKLEY**  
SOPRANO  
Address: 170 N. Franklin Street,  
Hempstead, Long Island, N. Y.

**GRACE G. GARDNER**  
EUROPE—NEW YORK  
Artist Teacher

"Internationally recognised as a Voice Builder, Voice  
Repairer and Coach."  
Opera, Oratorio, Concert, Diction. Teacher of Lullie  
Lawrence and many other successful singers. Studio:  
Hotel Metropole, Cincinnati, Ohio.

**THE MARGARET E. MacCONACHIE**  
STUDIOS OF MUSIC  
Voice and Piano Brownsville, Texas

**JERDONE BRADFORD**  
CONTRALTO  
Formal and Informal Music  
Personal Management 237 East 20th St., New York

**ELLEN KINSMAN MANN**  
TEACHER OF SINGING  
Florence, Italy Berlin, Germany  
To Dec. 15, 1929 Jan. 1 to Mar. 15, 1930

**ARTHUR BAECHT**  
DISTINGUISHED AMERICAN VIOLINIST  
Serious, Talented Pupils Accepted  
Metropolitan Opera House Studios, N. Y. C. Penn. 3834

**Louise St. John WESTERVELT**  
SOPRANO  
TEACHER OF VOICE  
Columbia School of Music  
509 S. Wabash Ave., Chicago

**KRAFT**  
Concert — TENOR — Oratorio  
Associated with Frank La Forge  
R 14 West 68th St. New York City

**CLARENCE DICKINSON**  
Concert Organist  
Organist and Director, Brick Church, Temple  
Beth-El, Union Theological Seminary,  
412 Fifth Ave., New York

**OTTO LUENING**  
Composer—Conductor  
3 1/2 years executive director Opera Dept., Eastman School  
Vocal Coach—Theory and Composition  
687 Lexington Avenue, N. Y. Tel.: Plaza 7692

**BUTLER** Soprano  
PUPILS ACCEPTED  
512 Fine Arts Building Chicago, Ill.

**HAMILTON MORRIS**  
CONDUCTOR Teacher  
169 Columbia Heights, Brooklyn, N. Y. Tel. 6935 Lafayette

**SIBYL SAMMIS MacDERMID**  
SOPRANO PUPILS ACCEPTED  
SHUMWAY SQUARE STUDIOS: 169 W. 13rd St., New York City  
Tel.: Trafalgar 6701 and Endicott 6748

**TITTA RUFFO**  
Viale Tiziano 14, Rome, Italy  
New York Address:  
c/o Fred'k W. Sperling, 27 Cedar St.

**MARGARITA MELROSE**  
PIANIST  
7622—12th Ave., Brooklyn, N. Y.  
Tel. 5256 Bensonhurst

"Miss Melrose comes out of the West with a tone which  
is vigorous, not to say thundering."—N. Y. World.

**FRANCES SEBEL**  
SOPRANO  
144 West 86th Street, New York  
Telephone: 6693 Susquehanna

**Maude De Voe**  
Soprano and Teacher  
Personal Address  
P. O. Box 548 STAMFORD, CONN.  
(Visuola Expourat)

**VICTOR HARRIS** THE BEAUFORT  
TEACHER OF SINGING IN ALL ITS BRANCHES  
(Member of the American Academy of Teachers of Singing)

**NATIONAL OPERA CLUB OF AMERICA, Inc.**  
America's greatest organization for  
the furthering of interest in opera  
Baroness Katharine E. Von Kienner  
1750 Broadway New York

**LAZAR S. SAMOILOFF**  
Teacher of J. Clausen,  
Claire Dux, Helen Stan-  
ley and many other fa-  
mous singers,  
Now in  
LOS ANGELES, Calif.  
Studio: 614 South Van Ness Ave.  
Under management of L. E. Behrmer, Auditorium Bldg.

**ANNE YAGO**  
CONTRALTO  
CONCERT — OPERA — ORATORIO  
Address Box 231, East Falls Church, Virginia

**Georgia STARK**  
COLORATURA SOPRANO  
1416 Steinway Building, New York City  
Mgt.: L. E. Behrmer, Auditorium Bldg., Los Angeles, Cal.

**MINTZ**  
SOPRANO  
Teacher of Singing  
115 West 7th St., Plainfield, N. J.  
Telephone: Plainfield 9299

**JOHN BARNES WELLS, Tenor**  
COMPOSER-RECITALIST  
Management: Harriet Steel Pickernell  
29 West 57th Street, New York Plaza 2508

**ARCHIBALD SESSIONS**  
Concert Accompanist  
—Coach  
716 Steinway Hall, Wednesday after.  
Phone: Circle 5231

**FAY FOSTER**  
Composer, Vocal and Dramatic Coach  
Dramatic readings to music and costume numbers,  
specialties  
Address—15 West 11th St., N. Y. City

**ARTHUR M. BURTON**  
BARITONE  
Fine Arts Building Chicago

**DORA BECKER-SHAFFER**  
CONCERT VIOLINIST AND TEACHER—LECTURE RECITALS  
Interviews Thursdays 1—3:30  
Studio: 619 STEINWAY HALL, NEW YORK CITY  
Telephone: Circle 8217

**BELLE FISCH SILVERMAN**  
VOICE BUILDING  
REPERTOIRE COACHING  
Address: 301 Clinton Ave., Newark, N. J.  
Telephones: Waverly 4200 and Terrace 8916

**ALEXANDER ROSANOFF**  
Teacher of Singing  
Formerly of the Imperial Opera in Moscow and leading  
opera houses in Italy. Recommended by Bachmanoff,  
Berkoff and Kousenitsky.  
Studio: Hotel Ansonia, E'way & 73d St., New York

**V. COLOMBATI**  
VOICE PLACEMENT—COACHING  
Teacher of Josephine Lucchesa  
Studio: 44 West 86th Street, New York  
Susquehanna 1980

**MME. LILLIAN CROXTON**  
COLORATURA SOPRANO  
Croton Management, Hotel  
Hamilton, West 73d Street,  
New York City

**DANIELL**  
VOICE BUILDER  
Diaphragmatic Breathing and Voice Placement  
Studios: 131 West 110th St., New York City  
Telephone Monument 0777

**MARGUERITE COVELLE**  
SOPRANO  
Concert and Informal Music  
1414 Steinway Bldg. New York City

**ERNEST WHITE**  
ORGANIST  
St. James Church Philadelphia, Pa.

**INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY**  
Church, Concert and School Positions Secured  
**MRS. BABCOCK**  
Carnegie Hall, New York  
Telephone: 2634 Circle

**DUVAL STUDIOS, INC.**  
NEW YORK PARIS MILAN  
**J. H. DUVAL**  
VOICE — OPERA — CONCERT  
707 Carnegie Hall  
(Circle 1350)

**ROSS DAVID**  
VOCAL STUDIOS  
63 West 56th Street  
Phone: Circle 2297

**HENRIETTE MICHELSON**  
PIANIST  
Member of Faculty of the Institute of Musical Art,  
after Sojourn in Europe, is  
RESUMING HER PRIVATE CLASSES  
Sherman Square Studios  
169 West 73rd Street, New York  
Telephone: Trafalgar 6701

**MRS. L. A. TORRENS**  
TEACHER OF SINGING  
Studios:  
29 West 57th St., New York City. Tel. Plaza 2690  
140 East 19th St., New York City  
Tel. Stuyvesant 5956

**ISIDOR STRASSNER**  
VIOLINIST—CONDUCTOR—TEACHER  
Member of American String Quartet, Available  
for Concerts. Conductor Heckscher Foundation  
Symphony Orchestra,  
1769 Eastburn Ave. Tel. Foundation 7068, N.Y.C.

**CHARLES A. GRIES**  
PIANIST AND TEACHER  
MRS. GRIES—Preparation of Beginners  
Private Studio  
850 East 161st Street, New York  
Telephone Dayton 0353

**CARL M. ROEDER**  
TEACHER OF PIANO  
Technic—Interpretation—Theory  
Normal Course for Teachers  
603-604 Carnegie Hall, New York  
Residence: 425 West 160th St., New York

**SALVATORE AVITABILE**  
TEACHER OF FAMOUS SINGERS  
VOICE SPECIALIST  
Metropolitan Opera House Building  
1425 Broadway, New York Tel.: Penn: 2634

**BIRGIT LUND**  
TEACHER OF SINGING  
160 West 73rd Street, New York  
Trafalgar 6701

**ALICE LAWRENCE WARD**  
TEACHER OF SINGING  
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.  
217 Elwood Avenue, Newark, N. J.  
Telephone: Pennsylvania 2634 and Humboldt 1420

**CHARLES LEE TRACY**  
PIANOFORTE INSTRUCTION  
Certified Leschetitzky Exponent  
Carnegie Hall Studios, 832-3, New York City

**FREDERICK E. BRISTOL**  
TEACHER OF SINGING  
466 West 153rd Street, New York City

**HENRIETTA SPEKE-SEELEY**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broad-  
way, New York  
New Rochelle Studio, 69 Locust Ave.  
Residence Tel., Sedgwick 4344

**MRS. JOHN DENNIS MEHAN**  
Voice Expert—Coach—Repertoire  
70 Carnegie Hall, 154 West 57th Street  
New York City  
All appointments by telephone, 1472 Circle

**WALTER L. BOGERT**  
Member American  
Academy of Teachers of Singing  
ART OF SINGING  
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

**JEANNETTE HUTCHISON**  
CERTIFIED TEACHER OF PIANO,  
HARMONY, COUNTERPOINT, COMPOSITION  
AND MUSICAL HISTORY  
Melody Way, etc., for beginners; also Trains  
Teachers; Public School; Piano Classes  
Metropolitan Opera House Studios, New York  
Chickering 9370

**FRANCIS MOORE**  
PIANIST—TEACHER  
169 East 78th St., New York City  
572 Manor Lane, Pelham Manor, N. Y.  
Telephones: Sacramento 8086 or Pelham 2260

**MME. GINA CIAPARELLI-  
VIAFORA**  
Formerly Leading Soprano Metropolitan  
Opera House  
Teacher of noted artists  
Authority on VOICE PLACING  
GRAND OPERA AND CONCERTS  
Endorsed by world's greatest artists  
Studios: 310 West 79th Street New York  
Tel.: Endicott 0252

**DEANE DOSSERT**  
Voice Specialist  
16 rue des Marronniers, Paris  
Appointments by letter only

**PROF. A. H. TROUK**  
Pupil of  
JOACHIM — MASSART — DONT  
TEACHER OF THE CELEBRATED  
MAX ROSTHAL AND GISELLA NEU  
Telephone—Dickens 6740

**KATHERINE BELLAMANN**  
TEACHER OF SINGING  
Studio: 200 West 57th Street, New York  
Phone Circle 9873

**WARD-STEPHENS**  
CONDUCTOR  
MOZART FESTIVAL  
of Harrisburg, Pa.  
Studio: 58 West 55th Street, New York

**GRACE HOFHEIMER**  
CONCERT PIANIST AND TEACHER  
205 West 57th Street  
New York, N. Y. Phone Circle 8178

**ALBERT VON DOENHOFF**  
PIANIST, COMPOSER, TEACHER  
251 West 102d Street, New York  
Phone: Riverside 0366

**PHILIPP MITTELL**  
VIOLINIST  
TEACHER OF MANY WELL KNOWN  
ARTISTS  
50 West 67th Street, New York  
Telephone: Endicott 3464

**WILLIAM THORNER**  
VOCAL TEACHER AND COACH  
Address: 637 South Lorraine B'ld  
Los Angeles, Calif.  
(Telephone Wyoming 4921)

**WILBUR A. LUYSTER**  
Specialist Teacher of Sight Singing  
(Formerly Teacher for Met. Opera Co.)  
"A Maker of Readers." No instrument used.  
Both classes and individual instruction.  
Moved to 1425 Broadway, Metropolitan Opera  
House Studios. Phone Penn. 2634  
Residence Phone: 2838W, Rockville Center

**ALICE GARRIGUE MOTT**  
ART OF SINGING  
The Riviera, 790 Riverside Drive, New York  
Telephone Billings 6224

**ESPERANZA GARRIGUE**  
ART OF SINGING  
METROPOLITAN OPERA HOUSE STUDIOS  
1425 Broadway, N. Y. Phone 2634 Penn.

**FRANCIS ROGERS**  
CONCERT BARITONE AND TEACHER  
OF SINGING  
144 East 62d Street, New York City  
Member American Academy of Teachers of Singing

**MUSIC-EDUCATION STUDIOS**  
555 Edgecombe Ave. (West 160 St.)  
Directors:  
JESSIE B. GIBBS and MARGARET HOPKINS  
Telephone Wadsworth 4433

**MR. FRANCIS STUART**  
TEACHER OF SINGING  
Pupil of Lamperti the Elder  
"Being in full possession of my method of  
singing, he has the ability to form great artists."  
—Francesco Lamperti.  
Carnegie Hall Studios, New York City

**JANET SPENCER**  
TEACHER OF SINGING  
175 Claremont Ave., New York City  
Telephone: Cathedral 6840

**ERNEST CARTER**  
COMPOSER—CONDUCTOR  
115 East 69th Street New York City  
Telephone: Rhinelander 8623

**LEON CARSON, Tenor**  
TEACHER OF SINGING  
New Jersey Studio New York Studio  
20 Cottage Place, Nutley 703 Steinway Hall  
Tel.: Nutley 2499 Tel.: Circle 5161

**MRS. J. HARRISON - IRVINE**  
VOICE—PIANO  
DICTION—COACHING—SIGHT READING  
ACCOMPANISTE  
1013 Carnegie Hall, New York Phone Circle 1350

**CHRISTIAAN KRIENS**  
VIOLINIST, CONDUCTOR AND COMPOSER  
Studios: Carnegie Hall, New York City  
Musical Director Station WTIC  
Hartford, Conn.

**ADOLPH WEISS**  
Teacher of Harmony, Counterpoint and  
Composition  
Pupil of  
ARNOLD SCHOENBERG  
at the Berlin Academy 1925-27  
11 West 69th St., N. Y. Phone: Susquehanna 5956

**JOHN BLAND**  
TENOR  
Master of Calvary Choir  
VOICE PRODUCTION  
61 Gramercy Park—North : : New York  
Telephone: Gramercy 1717

**F. W. RIESBERG, A.A.G.O.**  
Organist Calvary Baptist Church, New York  
PIANO AND ORGAN INSTRUCTION  
Studied under Reinecke, Scharwenka, Liszt and  
Papertitz, Leipzig. N. Y. School of Music & Arts,  
310 West 92nd St. Tel. Schuyler 4140  
Courses arranged to suit individual requirements.  
Personal address, 601 West 140th St.,  
Tel. Audubon 1140

**CARL FIQUE**  
**KATHERINE NOACK FIQUE**  
PIANO, VOICE, HARMONY AND  
COMPOSITION  
28 South Portland Avenue Brooklyn

**EDOARDO PETRI**  
Master of Arts Columbia University  
TEACHER OF SINGING  
Endorsed by world famous singers and  
educators  
Studio: 1425 Broadway - - - New York  
Phone 2628 Pennsylvania

**HANNA BROCKS**  
LYRIC COLORATURA SOPRANO  
Concerts—Recitals—Instruction  
Studio: 157 West 73rd Street, New York  
Phone: 3312 Susquehanna  
Also Classes for Children

**LILLIAN SHERWOOD-NEWKIRK**  
ART OF SINGING  
1425 Broadway, Studio 33 (Metro-  
politan Opera House Bldg.), N. Y.,  
Wednesdays and Saturdays  
All Mail to 11 Morgan Avenue, Norwalk, Conn.

**EDWIN GRASSE**  
VIOLINIST, ORGANIST, COMPOSER  
510 Steinway Hall, 113 W. 57th St., New York  
Thursdays Only  
Will Accept Advanced Violin Pupils

**THE ADDYE YEARGAIN HALL  
INSTITUTE**  
OF PIANO CLASS INSTRUCTION  
Graduates now teaching in New York Schools  
Normal class every month.  
55 West 56th Street, New York Circle 6322

**JESSIE FENNER HILL**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broadway,  
New York. Phone: Pennsylvania 2688

**S. CONSTANTINO YON**  
VOCAL AND PIANO INSTRUCTION  
By appointment only.  
853 Carnegie Hall, New York  
Phone: 0951 Circle

**MME. ADA SODER-HUECK**  
Teacher of Noted Artists here and abroad  
Recognized Authority on Voice Development,  
Style and Diction  
Opera and Concert Stage  
Studios: 1425 BROADWAY, N. Y.  
Phones: 4119-2634 Penn.

**DUDLEY BUCK**  
TEACHER OF SINGING  
Columbia School of Music, Chicago, Ill.

**MME. ANITA RIO**  
SOPRANO  
Vacancies for a Few Pupils  
360 West 22nd Street, New York  
Phone: Chelsea 9204

**MME. EMMA A. DAMBMANN**  
CONTRALTO  
Specialist in voice development (Bel Canto).  
Special care given to gradual development of  
beginners. Preparation for Opera, Concert and  
Church. Correction of faulty methods. Write for  
an appointment.  
Studio: 123 West 93rd Street, New York  
Telephone: Riverside 1436

**DR. DANIEL SULLIVAN**  
Teacher of International Artists  
**ALICE NEILSEN, GEORGES BAKLANOFF,  
LYDIA LYPKOVSKA**  
132 West 74th Street : : New York City  
Phone: Trafalgar 1291 Louise Carroll, Secy.

**DANIEL VISANSKA, Violinist**  
Nine years of successful teaching and  
concertizing in Berlin  
Address: 235 West 103rd Street, New York  
Phone Academy 2560  
In Tarrytown, N. Y., Tuesdays  
Stamford and New Canaan, Conn., Wednesdays

**MME. SCHOEN-RÉNE**  
365 West End Avenue  
Between 77th and 78th Streets  
New York

**BRUNO HUHN**  
SINGING LESSONS AND COACHING  
English, French and German Song repertoire  
205 West 57th Street, New York  
Telephone Circle 5420



**ARIADNE HOLMES EDWARDS**  
ITALIAN SCHOOL OF SINGING that produced  
the famous baritone **BATTISTINI**, **CARUSON**  
and **DE LUCA**. Studio 803, STEINWAY HALL,  
113 West 57th St., New York. Tel. Circle 3276.

**RALPH ANGELL**  
ACCOMPANIST  
1836—79th Street, Jackson Heights, L. I.  
Telephone: Havemeyer 3800

**MRS. STACEY WILLIAMS**  
VOICE  
709 Fine Arts Building, Chicago, Ill.

**L. LESLIE LOTH**  
PIANIST—COMPOSER  
Teacher of Piano and Composition  
Interviews by Appointment  
SHERMAN SQUARE STUDIOS  
160 W. 73rd St., N. Y. Phone: Trafalgar 6701

**ROLAND CREAN**  
VIOLINIST—INSTRUCTOR—CONDUCTOR  
(Induced by *Noted Musicians*)  
MUSICAL DIRECTOR: GREENPOINT SCHOOL OF MUSIC  
BREMEN — PIANO — HARMONY  
Studio: 887 Manhattan Avenue, Brooklyn, New York  
Telephone: Greenpoint 6329



**JAKUB J. MACEK**  
Professor of Music  
(Former Director Russian  
Imperial Orchestra)  
MUSICAL CLASSES  
FOR ALL INSTRUMENTS  
Studio  
229 E. 10th St., New York  
Telephone: Algonquin 0092

**VIOLA KLAISS**  
SCHOOL OF MUSIC  
Philadelphia Tel. Columbia 4673



**MARGUERITE POTTER**  
Studio of the Singing and  
Speaking Voice  
STEINWAY HALL, NEW YORK  
Phones: Circle 2916—Raymond 6795  
JULY AND AUGUST—LOEBNER-IN-MAINE  
"Her pupils are a reflection of her  
own exquisite art."—(Press Notice.)  
TEACHER **SCHOLARSHIPS**

The Center for  
Modern Music

**J. & W. CHESTER LTD.,**  
11 GREAT MARLBOROUGH STREET  
LONDON, W. 1  
Complete Catalogues post free on application

**INGOODWIN**  
Teacher of Piano—Accompanist  
131 W. 86th St., N. Y. Tel. 5358 Schuyler  
or Studio 2A, Sherman Sq. Studio, 160 W. 73rd St., N. Y.

**ROMAN PRYDATKEVITCH**  
VIOLINIST AND COMPOSER  
Member Family Scher-Hahn Philadelphia Musical Academy  
1416 Steinway Hall New York

**LEON BENDITZKY**  
3448 ELAINE PLACE, CHICAGO, ILL.

**BEATRICE MAC CUE**  
CONTRALTO  
TEACHER OF SINGING  
3 West 50th St., New York. Tel: Volunteer 7858

**MRS. HARVEY D. INGALSBIE**  
Private lessons once in three weeks in Piano, Creative  
Harmony, Psychology and Pedagogy.  
Studio—87 Hamilton Place, New York City  
APPLICATION BY MAIL PREFERRED

**Yascha FISHBERG**  
VIOLIN STUDIO  
336 West 95th St., N. Y. Tel.: 2067 Riverside

**SEYMOUR**  
MUSICAL RE-EDUCATION CENTER  
HARRIET A. SEYMOUR, Founder  
92-93 Carnegie Hall, 154 W. 57th St., N. Y. City

**ELNA SHERMAN**  
PIANIST — COMPOSER — TEACHER  
600 West 115th Street New York City  
Telephone Cathedral 1981

**WALTER SPRY**  
PIANIST-PEDAGOGUE  
COLUMBIA SCHOOL OF MUSIC CHICAGO

**JACOB WEINBERG**  
Concert Pianist—Composer—Organist  
Studio: 170 West 89th St., New York  
Phone: Schuyler 7160

**SUE HARVARD**  
Soprano  
Address: 1412 Steinway Hall,  
New York, N. Y.

**FREDERICK CROMWEED**  
PIANIST—ACCOMPANIST AND INSTRUCTOR  
16 West 64th St., N. Y. C. Tel. Trafalgar 7860

**HELEN SCHAFMEISTER**  
CONCERT PIANIST  
Mgt. Emilie Sarter, 113 W. 57th St., N. Y.  
Tel. Circle 6869

**LEO PORTNOFF**  
VIOLINIST—TEACHER—COMPOSER  
1131 President St., Brooklyn, N. Y. Tel. Decatur 8636

**GERTRUDE BONIME**  
PIANIST  
4 EAST 12th STREET NEW YORK  
Tel.: Stayvassant 0793

**RAPHAEL BRONSTEIN**  
VIOLIN STUDIO  
REPORT OF PROF. AVER METHOD  
255 West 90th St., N. Y. C. Tel. Schuyler 0025

**LEILA HEARNE CANNES**  
ACCOMPANIST — TEACHER — PIANIST  
President: Women's Philharmonic Society  
593 West 143rd Street, New York City. Tel. Audubon 1188

**CLIFFORD LOCKE**  
CONCERT BARITONE RADIO  
SPECIALIST IN BALLAD PROGRAMS  
797 East Main Street Stamford, Conn.

**HORTENSE DRUMMOND**  
CONTRALTO  
OPERA—CONCERT—RECITAL  
519 Sunset Road, Winnetka, Ill.

**GEORGIA GRAVES**  
CONTRALTO  
CONCERT—OPERA—GRATUITO  
4 West 52nd Street, New York Tel. Knickerbocker 7345  
(If No Answer Call Susquehanna 4599)

**SUNDSTROM**  
VIOLINIST  
Conductor Women's Symphony Orchestra of Chicago  
4921 N. Sawyer Avenue Chicago, Ill.

**BOWIE STUDIO**  
THE ART OF SINGING  
Complete Preparation for Concert, Opera and Church  
397 West 19th St., New York City. Tel.: Susquehanna 7197

**IRMA SWIFT**  
TEACHER OF VOICE  
Metropolitan Opera House Bldg.  
1425 Broadway New York  
Phone: Penn. 2634 and Traf. 9939

**HERBERT MUSTARDE**  
Repertoire Style—Diction  
Metropolitan Opera House Studios

**CATHERINE DE VOGEL**  
Recitallist of Folk Songs in costumes from  
Holland, France, England and Germany  
568 Audubon Avenue, New York

**WALTER CHARMBURY**  
PIANIST  
STUDIO: 611 STEINWAY HALL, NEW YORK  
Tel. Circle 4056

**CAROLINE BEESON FRY**  
TEACHER OF SINGING  
2 Orchard Parkway, White Plains, N. Y.  
810 Carnegie Hall New York, N. Y.

**MME. CAROL HOLYOKE**  
SOPRANO—TEACHER OF SINGING  
180 W. 73rd St., New York—Tel. Trafalgar 6781  
STUDIOS: 115 Leverich St., Hempstead, L. I., N. Y.  
Tel.: Hempstead 2735

**HERMINE HUDON**  
SOPRANO — TEACHER  
(PRESIDENT OF THE DEBussy CLUB)  
5 Pomander Walk, New York Tel. Riverside 2179

**BIDEAU NORMELLI**  
CONCERT SOPRANO  
1515 Hinman Avenue, Evanston, Ill.  
H Phones: University 7278 and Greenleaf 3523

**KEATOR**  
Organist, Director of Music, St. Andrew's M. E.  
Church, New York City  
Dec. 29—Christmas Oratorio—Saint-Saëns  
H. S. Hammond, Guest Conductor  
Feb. 25—Rollo Maitland—Organ Music  
April 29—Palmer Christian—Organ Music  
8.15 P. M.

**COTTONE**  
Vocal Teacher  
and Coach  
Viale Montenero, 80  
Milan, Italy

**AMERICAN INSTITUTE OF APPLIED MUSIC**  
Kate S. Chittenden, Dean  
R. HUNTINGTON WOODMAN  
Theory, Composition  
New Address: 230 W. 59th St.  
New York Tel. Circle 5329

**Blair Neale**  
Pianist  
Accompanist  
Exclusively for  
Edward Johnson  
Address: 1417 Steinway  
Hall, New York

**Blair Neale**  
Voice Specialist  
Teacher of Singing  
1436 Broadway, N. Y.  
Tel.: F R N N 5684

Ask for **Century** SHEET MUSIC  
You can't buy better—  
why pay more?

CENTURY gives you the world's best music  
beautifully printed on the best paper! What  
more can sheet music be! There are over 2500 com-  
positions in the Century catalogue all 15c—(20c in  
Canada), all certified to be exactly as the masters  
wrote them. Ask for Century—Patronize the Century  
dealer. Complete catalogue of over 2500 compositions  
free on request.

Thousands of successful teachers use and recommend  
CENTURY CERTIFIED MUSIC exclusively—be-  
cause they know it is all that good music can be at  
half the price or less; and they know  
parents appreciate the saving.

**CENTURY MUSIC PUBLISHING CO.**  
203 W. 40th Street, New York City

15¢

CERTIFIED  
EDITION

## PACIFIC COAST DIRECTORY

**ARMSTRONG, FRANCIS J.**  
Concert Violinist  
Resident in Seattle, 1519 3rd Ave.

**BOWES, MR. and MRS. CHARLES**  
Voice—Mise en scene  
446 South Grand View, Los Angeles

**THE CORNISH SCHOOL, INC.**  
Drama—Music—Dance  
Nellie C. Cornish, Director  
710 E. Roy, Seattle, Washington.

**GOLD, JULIUS**  
Theorist and Musicologist  
1201 California St., San Francisco

**KANTNER SCHOOL OF SINGING**  
Clifford W. Kantner, Director  
Fischer Studio Apartments,  
Seattle, Washington

**LOTT, MR. and MRS. CLIFFORD**  
Voice and Piano  
Member American Academy of Teachers of Singing, N. Y.  
912 W. 20th St., Los Angeles

**OATMAN, JOHN R.**  
Musical Courier Correspondent  
713 Couch Building, Portland, Ore.

**S. T. EMBER, ROSA**  
"Producer of Vocal Artists"  
602 N. Highland Ave., Los Angeles

**SAN FRANCISCO CONSERVATORY OF MUSIC**  
ERNEST BLOCH, Director  
3435 Sacramento St., San Francisco

**THE ELIZABETH SIMPSON PIANO STUDIOS**  
Coaching of Concert Programs a Spe-  
cialty  
26 O'Farrell St., San Francisco

**SMALLMAN, JOHN**  
CONDUCTOR  
SMALLMAN A CAPPELLA CHOIR  
Los Angeles Oratorio Society  
1117 Beaux Arts Studio Bldg., Los Angeles



**Studio Guild, Inc.**  
Grace Pickett, President  
Evelyn Hubbell, Vice-President  
A clearing house for artists  
GUILD HALL  
Steinway Bldg., New York  
113 West 57th Street  
Telephone: Circle 9952



## George Bernard Shaw Takes Up Cudgels for the Composer

Letter to Times Starts Frontal Attack on New Copyright Bill—Berlin Orchestra Again Enthusies Londoners—Scherchen and Webern Bring Ultra-Modern Novelties—New Bartok Rhapsody Played by Szigeti Makes a Hit—Hans Kindler Among the Recitalists.

LONDON.—The word "music" has recently been heard within the chaste walls of Parliament, and the whole world has pricked up its ears. For so august a body as the British House of Commons to waste any of its time on so trivial a question is indeed remarkable, even when the subject of discussion is not so much music itself as the money which is, or is not, paid for it. A bill has been introduced concerning composers' performing rights—not, indeed, with a view to protecting or enlarging them, but the reverse. The composer, it appears, is a dangerous kind of capitalist, from whose rapacity the public must be saved. If the bill becomes a law the rest of the world, which has learned law-making from the English, will have a splendid model for regulating the traffic in fabricated sound.

The reason the subject has attracted the Westminster legislators is that music has, with the extension of gramophone recording, broadcasting and talkies, become a widely ramified vested interest. A performing rights society has been busy among the various consumers of music, natural and mechanical, and used allegedly "oppressive methods" to collect indeterminate fees. That, they think, ought to be stopped. There ought to be no surprise attacks on those philanthropists who unwittingly perform copyrighted music. If a performing fee is demanded, they say, it ought to be stated on the music; and—here is a masterpiece of equity—such fee must not exceed two pence (four cents) for every copy required in performance.

### "TUPPENCE A TUNE"

The effect of the paragraph would be that, whether a jazz tune or a symphony, the purchase of a copy plus "tuppence" will give the purchaser a perpetual right of performance. Sir Edward Elgar, as graphically portrayed by Low, the cartoonist, would get four cents for a performance—or any number of performances—of his Dream of Gerontius by any given society.

The storm of protest which has intercepted this bill between its second reading (passed without a vote!) and its final passing, ought to make the poor abused composer take heart. The most stentorian Halt! has been called

by George Bernard Shaw, whose letter to the Times is worth quoting in part, because it defines the composer's position.

"As it is considered desirable," he says, "that composers of music should be able to live by the exercise of their talent, they have been given the right for a limited number of years to prevent any person from multiplying copies of their works or performing them in public without the composer's consent, thus enabling him to attach to that consent the best price he can get for it. He has absolutely no other means of livelihood as a composer."

### PICKING THE COMPOSER'S POCKET

"Now it is extremely hard to make people understand that they have no more right to perform the work of a composer without contributing to his support than to pick his pocket. They annex his property without permission or payment by singing his songs at concerts, especially at the friendly smoking concerts and the like got up by the Labor organizations from which Parliament is now recruited. When they have broken the law they are appalled to find some person, not perhaps the composer, but some petty trafficker in copyrights, who has bought the composer's rights for a trifle, turning up and demanding a fee which is limited only by the ability of the offender to pay. There is a wave of sympathy with the popular singer and of indignation against the copyright proprietor. He is classed as an infamous black-mailer."

That is human, if not reasonable; but the way legislators respond to a common sentiment and ignore the claims of the artist is well illustrated in this bill which not only destroys the composer's right to exact a real price for his license to perform but, in Shaw's words, "expressly confers on him the power, which he already possesses, to commit suicide by refusing to allow his work to be performed at all. If he is driven by famine to relent and grasp at the twopence, which, after all, is an important sum to a starving man, 'he shall not,' says the Bill, 'be entitled to demand any payment other than a fee not exceeding twopence per published copy.'"

If, as now seems likely, the "tuppence law" is to be at least amended, the merit is very

### RUDOLF LAUBENTHAL,

who is now fulfilling his seventh year at the Metropolitan. The tenor also has been reengaged for the fourth consecutive year at Covent Garden, London, where during the months of April and May he will sing in Wagner operas, including *The Ring*, *The Flying Dutchman* and *Die Meistersinger*.



largely Shaw's. If not, his advice to Sir Edward Elgar (as figurehead for British composers in general) ought to be taken to heart. "I can only warn Sir Edward," he says, "to raise the price of the vocal score to a hundred guineas, and that of the orchestral score to a thousand, and to have

them both printed on specially perishable paper in ink guaranteed to fade out completely in six weeks."

### BERLIN ORCHESTRA'S THIRD INVASION

While the cause of British music is being so ably defended against the politicians that

(Continued on page 41)

## Stokowski Bids New York Farewell Until Next April

Leads Philadelphia Orchestra in Stirring Program, Featuring Brahms and Bach—Uses the Thereminophone.

At this evening concert in Carnegie Hall Leopold Stokowski was making his farewell appearance for the present in New York, as he will not conduct the Philadelphia Orchestra here again until next April.

For his departing numbers the leader chose the Second Brahms Symphony, Bach's Brandenburg Concerto, No. 6, in B flat, for two solo violas, cellos, and basses (solo violas, Samuel Lifschey and Sam Rosen), Bach's B minor Prelude and Toccata and Fugue in D minor.

Stokowski gave a vivid, luminous reading of the Brahms music, revealing masterfully its poetical glow, its melodic beauties, and its spiritual exaltation. The performance made a deep impression, what with the rapid concentration of the conductor and the beautiful playing of his men.

One need not go into analytical details regarding the Stokowski interpretation of Bach. He has established himself as one of the master's most ardent and unswerving disciples. The Stokowski orchestrations of Bach are recognized as shining examples of reverent and musically effective transcriptions. Audiences at the Philadelphia Orchestra concerts never fail to regard those numbers as the artistic climax of any program in which Stokowski includes them. Last week the usual enthusiasm greeted Bach.

In the final one, the tonal volume of the orchestra was increased by the use of the now more or less familiar Thereminophone, which produces musical sounds from the air through electrical means. The inventor, invisible to the audience, "played" the instrument. It augmented the sonority of the orchestra considerably in the ponderous moments of the mighty transcription. The experiment (which was tried here recently by the Cleveland Orchestra) proved to be interesting and the further development of the Theremin idea may give composers of the future a new medium of tonal expression.

### Toscanini to Conduct in Bayreuth

BAYREUTH.—It is certain now that Toscanini will be one of the conductors of the next festival. Under his direction Tannhäuser will be given for the first time in many years at the festival theater. The cast of this opera will comprise Sigismund Pilinski, a young Hungarian tenor; Maria Muller (Elisabeth), Ruth Yost Arden (Venus), Ivan Andresen (Landgraf) and Herbert Jansen (Wolfram). The famous Laban has been won to supervise the ballet in the Bacchanale.

### Lilli Lehmann Leaves Home to German Actors

BERLIN.—It has recently been made public that in her will Lilli Lehmann, the famous singer who died last May, left her house in the Grunewald, Berlin's most fashionable suburb, to the German Bühnengenossenschaft (Stage Society).



TUPPENCE !

(Reprinted from The Evening Standard, London.)

How Low, the cartoonist of the London Evening Standard, depicts the effect of the proposed British Musical Copyright law. George Bernard Shaw is seen protesting while a musical labor politician throws two pence, the legal fee, to Sir Edward Elgar.



## Dance Renaissance in Vienna

A Furtwängler "Crisis"—Viennese Find Prokofieff Too Modern—A Fine New Orchestra—Midnight Waltzes in the Staatsoper.

VIENNA—One of the most extraordinary of the postwar manifestations in Europe was the violent if short-lived renaissance of dancing. And this revealed itself not only in social dancing with its jazz band accompaniment, which wrought havoc in the once sedate hotels and night clubs, but in a mushroom growth of so-called "art" dancers all over Europe.

Previously art dancing was exemplified almost exclusively by the Russian ballet and by the corps de ballet attached to every important operatic theater in Europe. Those were the days when one had to know how to dance in order to perform publicly; technique was demanded, arduous training and a knowledge of the craft. When "expressive dancing" became the fashion, it seemed to require the services of scientists and pale, aesthetic creatures.

A new field of artistic endeavor seemed to have been discovered, and dancing became a matter of speculation rather than of the senses. New principles and formulas were conceived daily. Amateurs began to profit from the growing public interest and a wave of dance concerts ran high over the public's heads. All that a would-be dancer seemed to require was a new slogan and sufficient money to demonstrate it in the concert halls. Three or four times a week we were permitted to see another girl exhibiting her—usually questionable—physical charms in the name of a new art, and with the patronage of a more or less artistically inclined Maecenas.

### SURVIVAL OF THE FITTEST

What has become of all those ladies today? Some wisely chose to marry their disillusioned backers before their capital was entirely expended. Others may be movie stars or office hands by now. Among the very few who have survived as dancers, Mary Wigman, the creator of the much-abused German "abstract" dance, is probably the best known. As Stravinsky outlived his less gifted imitators, Mary Wigman still stands as a priestess of her own great art. We have just had another of her annual visits and a crowded hall proved anew that our public distinguishes between a genuine artist and a poor imitation.

Artistically, Wigman has grown; all that was esoteric and experimental in her art has been either eliminated or developed into good material. She is more direct in her appeal today than formerly, and her splendid technique, combined with a forceful personality, grips her audience from beginning to end.

Yvonne Georgi and Harald Kreutzberg, both of whom are too well known in America to require comment, are Wigman's disciples, as is, indeed, practically every German dancer of renown. They are less severe than their mistress, more given to the pleasant and playful. They have been here before, and were recently admired again. Baruch Agadati, a young Hebrew from Palestine, cherishes the ambition of reviving the Jewish national dance. So far he is more of an actor than a dancer but his ideas are excellent.

### THE STAATSOPER'S STEPCILD

At our national opera house the dance has been a stepchild since the departure of Richard Strauss as director. Strauss adored dancing, chiefly in his own ballets, *Legend of Joseph* and the ill-fated *Whipped Cream*. To him the ballet was a manifestation of splendor and costliness; its problems interested him little. Franz Schalk, his successor, admittedly neglected the Staatsoper ballet. Clemens Krauss, the new director, is thus faced with a difficult situation.

He commands a corps de ballet which is in itself immensely gifted (Tilly Losch and Tony Birkmeyer, both in America at present with Cochran's revue, *Wake Up and Dream*, are offsprings of the troupe), but which has been left to itself, without guidance, for years. Sascha Leontieff, made maitre de

ballet by Schalk in an emergency when Kreutzberg refused the job, is not the man to correct the mistakes of the past. Leontieff is a gifted young Russian, immensely talented as a dramatic exponent of the "expressive dance" but entirely without classical training.

Within a season and a half, Leontieff has produced nothing at the Staatsoper beyond a small, tasteful but uninteresting divertissement, to Schubert music. He is not enough of a diplomatist—or of an authority—to get along peacefully with his troupe. Conflicts and crises are the rule of the day; so it is small wonder that Leontieff gets meager results.

His latest production—the first of the season and the second achieved by him in fifteen months—was Falla's *El Amor Brujo*. Memories of Argentina! What had become of the charming and naive little plot? It evidently seemed too old-fashioned and Leontieff devised one of his own which was "modern" in the sense that no one could make it out. Weak in invention, unoriginal in realization, it was one of the poorest things that we have ever seen at the Staatsoper. Musically the performance, under conductor Carl Alwin, was splendid. The Philharmonic players and their leader seemed determined to supply all the fire and Spanish rhythm that was absent in the choreography, and they succeeded. Ladislaus Czettel's lovely costumes helped to create atmosphere as far as was possible under the circumstances.

### THE TROMBONES THAT FAILED

The latest talk of Vienna is on the subject of what has been designated—it is hoped rashly—a Furtwängler crisis. Just what happened, and how, is not publicly known. All that has been revealed to us is that at the second of Furtwängler's ten contractual nights at the Staatsoper, Tristan was given, and everything went smoothly literally, up to the last chord. There, it appears, the trombones failed, and Furtwängler left the pit in a rage. A controversy ensued, with the result that Furtwängler all but refused to conduct next morning's rehearsal of the Philharmonic (identical with the Staatsoper's) orchestra. Things were smoothed over for the moment by a rather hasty declaration on the part of the orchestra, and the Philharmonic concert took place on the scheduled date. Nothing has been announced as yet about Furtwängler's remaining eight performances at the Staatsoper, and it seems to be uncertain when—and whether—they will take place.

At the Philharmonic concert in question, the public made a demonstration that was clearly in favor of Furtwängler, who is today the god among Vienna's conductors. So much so, in fact, that the conservative clientele of the series even forgave him for the slight shock they sustained from Prokofieff's *Pas d'acier Suite*. The deans of the local press raged and the audience hissed at this "too modern" music. They equally disliked Vaughn Williams' *Norfolk Rhapsody*, on the same program, because it was "too tame." The Philharmonic public is proverbially difficult to please.

### A NEW VIRTUOSO ORCHESTRA

The reactionaries had also had a shock a few nights earlier when Hermann Scherchen paid us a visit with his Königsberg Radio Orchestra. Scherchen came as a stranger, but preceding rumors had caused people to suspect him of extremely modern tendencies—suspicions which his program confirmed. Schönberg's *Chamber Symphony* was the chief piece, and Kodaly's *Hary Janos Suite* the novelty. Berlin, New York, London and many other cities have not only survived this delightful work but liked it. It remained for certain Viennese critics to discover that it was poor music, weak in

invention, unnecessarily cacophonous or playfully insignificant. The public loved it, however, and demanded repetitions. Scherchen's men played it like true virtuosos.

Happy Königsberg to command an orchestra like that exclusively for its radio service. Compared with our Philharmonic (and the comparison is in itself a compliment) they have less sonorous opulence but more discipline and youthful enthusiasm. Schubert's *Rosamunde Overture* is played better by our own lesser orchestras. Scherchen interpreted it in the spirit of "abstraction" and "objectivity" which could hardly be more misplaced than in this case. But for modern music, Scherchen and his men are, as far as my knowledge goes, unsurpassed.

### OPERATIC OPERETTA

Viennese music was the keynote of the musical portion of a recent and most sumptuous midnight performance at the Staatsoper. Clemens Krauss conducted Strauss' waltzes, and he and his Philharmonic Orchestra played them as perhaps no other orchestra can. Then, after various vocal selections from Wagner, Korngold and Puccini (charity covers a multitude of musical sins) came a performance of Leo Fall's operetta, *Brüderlein Fein*—a charming little Biedermeier piece written years ago for a Viennese cabaret.

That it should ever be heard within the sacred walls of our Staatsoper would have been inexplicable to poor Leo Fall at the time of his early death. Even in the face of the fact that Böhnen, Pattiera, Jerger and Tauber today sing Johann Strauss' operettas in our national operatic temple, a Staatsoper performance of a Leo Fall operetta sketch was a piquant novelty. Dr. Wallerstein's exquisitely tasteful stage direction, the art of Hans Duhan, Rosette Anday and Betty Fischer (a one-night guest from operetta theaters) and Alwin's brilliant conducting made it a charming little entertainment, well worthy of the splendid environments.

PAUL BECHERT.

## Galli-Curci Gives Concert in Portland

Kochanski Symphony Soloist

PORTLAND, ORE.—Directed by Willem van Hoogstraten, the Portland Symphony Orchestra opened its second Monday evening concert with Brahms' *Symphony No. 2* in D major. Next came Paul Kochanski, guest artist, who favored the huge audience with two numbers—Bach's *Concerto No. 1*, and Ravel's *Tzigane*, both for violin and orchestra. In brief, Mr. Kochanski won a great ovation. An avalanche of applause greeted the orchestra's final number, Rimsky-Korsakoff's *Spanish Caprice*.

This winter the orchestra is giving a series of concerts in the various high schools, much to the delight of school children. The popular Sunday afternoon concerts, given at the Public Auditorium, are drawing well.

Galli-Curci, at her fourth appearance in the Public Auditorium, drew a near-capacity audience, and was hailed with joy. She sang twelve numbers and nine encores. Notable among her offerings were Bellini's *Come per me Sereno*, Mozart's *Das Veilchen*, Delibes' *Les Filles de Cadix*, and Meyerbeer's *Shadow Song*, with flute. Her American group contained a delightful song by Dent Mowrey, local composer-pianist. Mme. Galli-Curci, who was brought here by Steers & Coman, had the artistic assistance of Homer Samuels, pianist, and Henry Bove, flutist.

Lucien E. Becker, organist, has resumed his monthly lecture recitals at Reed College. J. R. O.

### Abby Morrison Ricker's Engagements

Abby Morrison Ricker gave a recital in costume for children on Saturday morning, November 23, at the new Stewart store in New York, in celebration of Thanksgiving. She also has been engaged to give a concert

in the new Junior League ballroom on the evening of December 17.

Mrs. Ricker, who has been concertizing in and about New York, will be heard on a tour of the West later in the season. She specializes in children's recitals and does many unusual things in costume, a distinctive feature of her work being her Opera Soliloquies.

## Elman Honored in Amsterdam

Feuermann and Panzera Thrill Hearers

AMSTERDAM.—Mischa Elman has been distinguished by one of the rarest honors ever conferred upon an artist here. It was nothing less than appearances in two of the Concertgebouw orchestral concerts; and scarcely a higher proof could have been shown him of the esteem in which he is held.

At the first concert he played the Brahms concerto—under Monteux's leadership—with an even more sensuously beautiful tone and an ampler virtuosity than he had displayed at his several recitals during the previous fortnight. Just one disappointment marred the performance and that was Leopold Auer's cadenza, which not only nearly equals the whole first movement in length but falls below the standard which we expect of an artist like Elman.

His performance of Tchaikowsky's concerto, on the following Sunday afternoon, was most satisfying, as this work suits his temperament, and his tone in the second movement would have melted a heart of stone. Tchaikowsky also held sway over the rest of the program, and Monteux's delicacy in the *Nutcracker Suite*, his force and fire in the 1812 *Overture* gave renewed proof of his powers.

### A NEW CELLIST AND A NEW CONCERTO

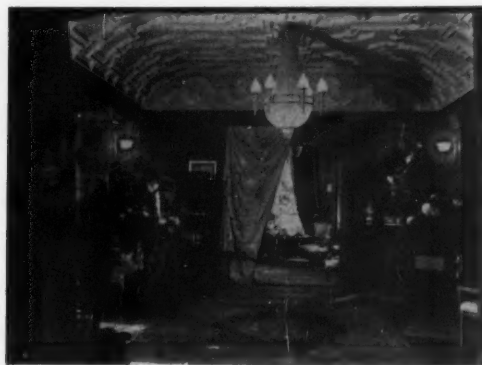
Emanuel Feuermann, German cellist, whose enviable reputation preceded him, also played twice with the orchestra, but at the same concert. He introduced himself with Ernst Toch's new concerto and displayed an assured mastery which the audience was quick to appreciate. The work itself is most interesting, replete, as it is, with new ideas and beautiful themes, especially in the slow movement. The accompanying orchestra, of chamber music proportions, provided a perfect tonal balance.

Feuermann also played the Schumann concerto, with which his hearers felt distinctly more at home and evinced their sentiments by prolonged applause.

The well-known French baritone, Charles Panzera, gave a most enjoyable evening of French music, both ancient and modern. The great versatility and universal feeling for style, of which Panzera is master, place him in the front rank of contemporary singers. When, as an encore, he gave Schubert's *Liebesbotschaft* with an air of gentle sprightliness and perfect German diction, he electrified his hearers and won a lasting place in their hearts. K. S.

### New Covent Garden Company Makes Liverpool Debut

LIVERPOOL.—The new Covent Garden Opera Company recently made its initial appearance in Liverpool, following a successful tour of Scotland and the north. No less than thirteen operas were presented within the space of two weeks and they were performed with a verve and an excellence of ensemble that deserve the highest praise. Their most ambitious productions included Puccini's *Turandot*, Wagner's *Meistersinger* and Lohengrin, Verdi's *Falstaff* and Rossini's *Barber of Seville*, in which last, Fernando Autori, one of the singers of the London international seasons, made a great hit as Don Basilio. *Tosca*, *Bohème*, *Cavalleria Rusticana* and *Pagliacci* were included among the old established favorites. Eugene Goossens, Senior, and John Barbirolli, both well known figures from the days of the British National Opera, were the conductors. W. J. B.



SOME VIEWS OF JOHANNA GADSKI'S HOME IN BERLIN.

(Left) The dining room of the singer's beautiful place in the German capital; (center) The music room, and (right) a corner of the library.



## The New Approach to the Keyboard Through Notation

### Exercising the Coordination of the Pitch Symbols and Their Related Piano Keys

BY ADDYE YEARGAIN HALL

To play printed music at sight—that is, to bring the page to life by means of the piano keys—is the desire of every child (or adult) who has heard enough music, or played enough by ear or rote, to be interested in reading what a page of music says.

The printed page holds a new story. Every one is interested in a new story on a subject that is of interest to him. Music is of interest to him because he has played by ear or by rote and has heard others play music that seemed to be drawn out of the page from

All children do not want to read. Without desire to read there is no urge to decipher the printed page. You cannot "teach" sight reading. You may stimulate in the pupil the power of recall, but you cannot remember for him. The pupil must do his own remembering. Each step in sight playing (sight reading) is merely a re-arrangement of what he has heard before, what he has seen before and, most important, what he has done before. If he has not consciously heard music and has not found music with his own



CHILDREN AT PUBLIC SCHOOL NO. 76, NEW YORK CITY, coordinating the staff and key patterns of a school song through the use of the Yeargain Piano-Staff.

which the player read. Having seen page after page turned, bringing tune after tune from the keys, he wants to read music for himself. What shall we do to help him realize his ambition? Have we at our command, as music teachers, a code or plan that will help the student in accomplishing this new venture, or do we dread the presentation of notation, fearing he may lose his first interest in music in the attempt to master the science of the printed page?

No student will try to read unless he wants to read. His desire to pursue reading is a result of enjoyment in listening to music, or having known the satisfaction of playing by ear or rote. If he has understandingly listened to, or intelligently played the tiniest musical idea, he may be easily led to recognize the picture of that idea on the page, as it appears in its written form.

Wrong habits in early reading of music are usually due to wrong habits in listening, or wrong habits in playing tunes.

The beginning of reading is not reading. The very first step in reading, the first attitude toward reading, is listening. The second step is speaking. The third step is reading, or the translation of the printed page into audible expression. At the keyboard, the speaking is done with the five fingers. This is the second step in the development of reading ability. Just as reading follows thought and speech in our language, it follows thought and keyboard expression at the piano. The visual relation between the musical thought and the printed page (eye reading) will not bring that musical thought from the keys, unless the fingers are accustomed to playing the key patterns involved.



fingers, forcing him to read notes will create in him a genuine dislike of reading, and bad habits will be formed that can only result in poor reading of complete failure.

The modern approach to reading (rote playing) takes care of the awakening of interest in the production of music. But very soon the teacher meets the natural consequence, the desire to read. Children love to take the music home from the very first lesson. The suggestive power of notation may be here utilized in pointing out the picture of the tune or phrase, after the key location has been emphasized, which brought the tone picture the page called for. This shows what printed music is for. Thus, finding a valid reason for the printed page, the average child wants to investigate for himself. Many, at this stage, learn to read without special effort.

There are few children who have not heard (and seen) wonders performed by means of the piano keyboard. A great part of the mystery and lure of performance is in the amazing range and variety of the music that comes from the piano when played by an expert. The beginner of today goes to the piano with great expectations. He sees the extended keyboard as territory for great imaginary music travels. Yet the music usually given young students is kept well within the confines of the Great Staff, and frequently remains for a long period in the neighborhood of Middle C. Children are creatures of imagination and are not content with this cramped environment. If they thoroughly understand what printed music is for, they are ready for a code which will give them command of the exact notation of each key before them. All that is needed in the early steps is the knowledge of the exact location of the lines of the staff (the twenty-six lined Piano Staff) on their related keys. Music, in its structure, is an exact science. Notation is its expression in writing. Reading (sight playing) is translating the ideas of the page through performance.

He will not be able to perform what the page registers, unless he already understands and responds to the rhythmic, tonal and finger patterns he finds there. But taking for granted that these patterns are familiar, what else must he know, and instantly find, in order to play the message of the page? He must locate the "key-places" indicated by the page. He knows page tonality (the key of the piece). The exact knowledge of the Piano Staff brings the music from the keys that "pitch the page" correctly.

Recalling the educational maxim so often used, "Give the thing as a whole, then drop to the detail," we find support in giving the whole Piano Staff when opening the music book for the first time. (Remember, before the opening of the book, the child knows the tunes by ear and has played them by rote.)

The Piano Staff coordinates staff degrees and keys, and stands upright behind the keys, each line leading directly into the center of the key that produces its tone. Standing guard, in direct and ever present contact with the keys, there is no argument. Each one of its twenty-six lines indisputably registers the staff location of one of its twenty-six white keys. The twenty-six spaces show the staff location of the alternate keys left free between.

There is no more to be said about the notation of pitch with the pitch symbol of

each of the fifty-two white keys so positively proven. The Piano Staff also proves that the black keys have no pitch symbols of their own, being just "off center" in the spaces, or above or below the lines.

#### NEW APPROACHES

The new approaches to the piano are so delightful to children and bring such early playing, that the entire keyboard is familiar ground to them during the pre-notation stage. With the Song Approach, the Treble Staff is of course the first location named. Soon, however, they are harmonizing their songs, which introduces the Bass location. The Great Staff itself confines the imagination of children to a restricted area, being in no way different, as it stands today, from its original form and range as the Vocal Staff completed by Guido. The beginner of today soon needs a map or chart that "covers the ground" of the entire keyboard. In such a guide he sees the entire plan, a simple thing of lines and spaces, showing him just where he is, in every little excursion. Children are intensely interested in location, but only because of some pull or lure toward that location. For instance, if a favorite tune or music pattern is to be realized on keys in the two and three-lined octaves, the ledger lines become a reasonable location. The Piano Staff proves the reason in printing music patterns on these lines, and there is fun in proving out the location of every composition in the book. The music of the page may actually be placed on the keys in less time than one could "name the letters" of the degress involved. If notation is introduced before rote playing, in the old theoretical manner, by naming lines and spaces, measuring note values and dissecting the page into symbolic bits (in the time-worn, weather-beaten manner of the past) what gain has been made in awakening the consciousness of music in the Kindergarten and early singing game experiences of the child?

If the new approach has been used, leading up to notation, the continuity should not be broken. The notational approach should also be based on the psychology of the modern pedagogy used in teaching the writing of English, and can be done with real success, if that "antiquated jog" to the Old Notation Road is avoided.

If a teacher has accepted the Progressive Road to Music Reading, that teacher knows the joys of teaching the piano student. There are no horrors. Notation does not need a special dreaded introduction. It is there all the time, unobtrusive, waiting to be used when needed.

If its presence is questioned, it may be explained at once, using the tune or song of the lesson to prove its mission. Its reason is seen at once. One reason is enough to establish a dozen more in the minds of children, with resulting investigation that motivates itself and brings interesting developments. New songs find themselves singing under the fingers. Original tunes find their places on the staff for preservation.

#### OTHER PHASES OF NOTATION

The notation of the rhythmic pattern has been established through the new approach before this pattern is met in a new piece. The melody was established by ear, in the early steps. The dynamics and other points of expression have been established so well that notational expression marks are within the student's vocabulary. But whether these notation symbols were acquired through following the song, the picture, colors or electric lights, all modern teachers agree that Sight Playing, to be music, must produce an intelligently related series of tones, not a succession of notes.

#### THE PIANISTIC APPROACH

With the entire keyboard range registered, a new printed page of music will become real music under the fingers, no matter where it is written. We are trying to develop musicians by freeing the creative spirit of children.

Is there enough appeal to the child in the unsingable approach through middle C and the long sojourn in that neighborhood? Making music is the important thing in the experience of the young student. The notation of that music is merely its recording for future reference, and should grow into his consciousness as a natural thing.

The true value in presenting the Piano Staff as a whole, is the same as that of presenting the keyboard as a whole. When "dropping down to the smallest unit of associated keys" we do not always choose the "one lined octave group." When dropping down from the whole staff to any line or group of lines on the staff, for the reason of having some place to begin, why always middle C? True, that key divides the keyboard in the center, and again true, it separates the Great Staff into Treble and Bass. Yet it seldom establishes in the mind of the student the fact that it is the only line between Treble and Bass, the large separation between the staves in most piano music being confusing. The fact can only be established on the piano keys. The Piano Staff does this, again without argument. A teaching device must be acceptably simple. There must be no doubt of its value in the student's mind.

It must be workable in the practice hour, without the teacher.

The most pianistic compositions (if chosen to meet the ability of the hand) may be easily and delightfully placed on the keys and expressed in correct location, if the student can visualize the staff on the keys. (Peter Pan's shadow was sewn to his heels. The Piano Staff shadows each key with its own line).

Speed is the password of the age. We cannot combat it. We must live in the tempo of our surroundings. To meet the demands of this age without sacrificing what we call essentials is the problem of many teachers. Take stock of essentials. What are they? May we put any aside? We would discard many things but for criticism. We know paper theory has no value today. On the other hand we know that the science of music is the same today as it was in the beginning. We know that education in general has reversed its procedure. Reversal was necessary. Yet none of the essentials are really discarded. We are merely giving the Thing before the Sign, the Art before its Science, expression before analysis. This is the way children learn. We have "tried to teach them" the other way and failed. The new progress is the natural progress. Any step in the musical development of the young student that is not natural or reasonable to him will not bring results. The child of today demands the right to participate in the training of his faculties. Give him wise guidance, much exposure to real music, and attractive "tools" that really aid in his work, and progress will motivate itself.

#### Jessie Ward Haywood's Song in Popular Favor

Ride Out On Wings of Song is the striking title of Mrs. Haywood's song which was set to music by William Berwald, of Syracuse University, in parts arrangement. This



JESSIE WARD HAYWOOD,  
Poet-Discuse.

song is one of the many poems which Mrs. Haywood has written.

During Mrs. Haywood's visit to the Coast last summer she was guest of honor at luncheon with the League of American Pen Women in San Francisco, Oakland and Los Angeles. Her original poems were called for on each occasion. At San Francisco she gave a program before the Western Women's Club before a distinguished audience. In Hollywood this program was repeated before an audience of artists from all branches.

Before returning to Hollywood in the spring, Mrs. Haywood will give her fourth New York program, made up largely of her own poems.

Ride Out on Wings of Song is being used throughout the country by high school choruses and women's clubs.

## J. BEEK

NETHERLAND CONCERT BUREAU  
Noordeinde 39 The Hague

Organizes tours throughout the whole of Europe. Manages introductory recitals at the lowest prices.

Own subscription concerts in 32 towns of Holland.



## Clemens Von Franckenstein Conducts Interesting Philharmonic Concert in Munich

MUNICH.—An outstanding feature of the very active local concert life of the season was contributed by Clemens von Franckenstein, the General Intendant of the Bavarian State Opera in Munich. Franckenstein has proven himself not only a highly efficient and even model organizer and spiritus rector of

Recently Franckenstein was invited to conduct a concert of the Philharmonic Orchestra in Munich, and on this occasion he again proved himself an artist and musician of the highest executive ability. The program was as unusual as it was interesting, it contained Schubert's C major symphony, Frederic Delius, the highly gifted English composer's Rhapsody Brigg Fair, Jaromir Weinberger's Christmas Music and Svendsen's Carnival in Paris.

The Christmas Music by Weinberger (born in Prag in 1896, and a pupil of Max Reger) is dedicated to Franckenstein and had its first performance on this occasion. It is a piece not only beautiful in sound and melodic invention, but also of intrinsic poetic value. The new work, performed in masterly style, captivated the audience as much as Weinberger's striking and highly successful opera Schwanda the Piper did a year previously at its Munich premiere. Franckenstein was generously applauded for the choice of his interesting program as well as for the manner of its interpretation. N.

### English Singers on Coast

The Pacific Coast benefited this season by the Christmas Carol Programs which in past seasons the English Singers have given in the East. On December 22, for their third appearance this season in Los Angeles, the English Singers gave a Carol program, and will give one in San Francisco on December 29. The English Singers will sail on the SS. Empress of Asia, January 11, for their first tour of the Orient, giving a stop-over concert in Honolulu. In Japan they will give live concerts in Tokio, two in Osaka, and appear in Kyoto and Kobe. Four concerts have been arranged for Shanghai, China, and one in Hong-Kong. In India, they will visit Rangoon and Singapore, giving from two to three concerts in each city, while two concerts have been allotted to Manila in the Philippines. The English Singers will arrive in England the early part of May, after eight months of almost continuous concert-giving.

### Christmas Program at St. Vincent Ferrer's

S. Constantino Yon, organist of St. Vincent Ferrer's Church, New York, offered the

following musical program for midnight solemn high mass at Christmas: organ, Christmas in Sicily (P. Yon), Christmas Carols by men's choir and boys, Processional Gloria in Excelsis (old French melody), Misse Veni Creator and Gesu Bambino (P. Yon), Proper of the Mass (Gregorian), Recessional, Sleep, Holy Babe (Schloeder) and Finale alla Schumann (on a Xmas carol) (Guilmant). The choir consisted of fifteen men and forty boys, under the direction of Mr. Yon.

### Barbara Lull Touring South

Barbara Lull has but recently returned from a concert tour in Canada, which included a half dozen engagements, with two in Montreal and one in Quebec, all three return appearances. She is now engaged on a



BARBARA LULL

tour of the South, opening with the Dallas (Texas) Symphony Orchestra on December 22.

Upon her return to the East, Miss Lull will fulfill a number of engagements, including an appearance with the Princeton University Symphony Orchestra on February 25. Immediately thereafter the violinist will again go South, for engagements in Houston and San Antonio, Texas. During March she will tour on the Coast.

Miss Lull was recently married to Louis Rahm of Princeton, N. J., in which city she is now residing, and in addition to her

concert activities, she also is teaching at the Princeton Conservatory of Music.

### Harcum Trio in Great Demand

Although the Harcum Trio has been in existence only a short time, it is achieving much success, with the promise of a busy season. The personnel of the trio includes Edith Harcum, concert pianist of great ability and charm, and head of the well-known Harcum School at Bryn Mawr, Pa.; Mischa Mischakoff, formerly concertmaster of the Philadelphia Orchestra, who has a studio in New York where he is kept busy teaching and concertizing, and William Van den Burg, solo cellist of the Philadelphia Orchestra. Both Mr. Mischakoff and Mr. Van den Burg are members of the music faculty of the Harcum School.

The increasing demand for this trio is not surprising when one recalls the wide reputation of each of its members as an individual artist. It is to be expected that the combination of talents would create much interest and a desire to hear them in concert. The trio is now under the Arthur Judson Management and among their engagements was one on December 3 at Kingston, N. Y., and another December 7 in Uniontown, Pa., and on February 17 they will play in Greenville, Pa.

### May Korb on Opera Tour

May Korb is at present on an opera tour of the country, singing the three roles of Olympia, Giulietta and Antonia in The Tales of Hoffman. In Hampton, Va., this opera was presented at the Hampton Institute before the Musical Art Society, when the press praised the unusual quality of the voices and the technic of the whole ensemble, adding, in particular: "Outstanding was the Antonia scene where May Korb had a splendid opportunity to show her dramatic ability and vocal technic as well as the beauty of her voice."

This opera also has been presented thus far in the following cities: Plattsburg, N. Y.; Jersey City, N. J.; East Stroudsburg, Pa.; Shippensburg, Pa.; Chambersburg, Pa.; Fredericksburg, Va.; Pittsburgh, Pa. (two performances), and Bloomsburg, Pa. In all these places Miss Korb has portrayed the roles of Hoffman's three loves, and everywhere has met with the most enthusiastic reception from the audiences.

During February and March the soprano will be heard with the Boston Male Choir on tour through New England.



CLEMENS FREIHERR  
VON FRANCKENSTEIN,  
General Intendant of the Bavarian State  
Opera in Munich.

the Munich Opera, the present high standard of which is largely due to his artistic foresight and initiative, but also as a composer and conductor of rare ability.

Several of his operas have been performed with decided and lasting success on most of Germany's opera stages, one of them, Li Tai Pe, having had its twenty-fifth performance this season; some of his orchestral works have become repertory pieces, a distinction which is coveted but seldom gained by contemporary composers. Chicago is to hear the first performance of Franckenstein's Rhapsody for orchestra this year under Frederick Stock.

## ETHEL BARTLETT

In Their Recent

Their recital was an English triumph such as I have never yet experienced. Pianistically and spiritually this pair is something to marvel at. Their performance is a happy manifestation of the uplifting and arresting power of great music. Great in their simplicity and simple in their greatness, they will be always welcome to our land.

—Het Vaderland (The Hague).

Gradually this unique pair is becoming known throughout the whole of Europe; these two who together form a perfect unity. They do not strive after showy imitations of orchestral effects, but after a much finer thing, a new form of chamber music. A crowded audience. . . . Great success.

—Telegraaf (Amsterdam).

(With the Concertgebouw orchestra). The soloists in the Mozart concerto were Ethel Bartlett and Rae Robertson, two outstanding pianists, who gave an exceptionally fine performance of this beautiful work.

—Tribune (Amsterdam).

## Phenomenal Success of

and

## RAE ROBERTSON

Tour in Holland



Both artists have a beautifully refined and richly-colored touch, a splendidly developed technique, and their ensemble has reached a grade of perfection which is most extraordinary.

—Nieuwe Courant (Rotterdam).

The ensemble playing of this pair of artists stands on such a high plane that it can be called a perfect unity.

—Courant (Utrecht).

What a real pleasure to listen to such a concert! It was indeed overwhelming, arresting from beginning to end. . . . Two artistic personalities whose performance is something quite special and unique.

—Nieuwsblad (Leeuwarden).

Never have we heard a piano ensemble which achieved such complete unity as well as technical perfection. Their playing has a poetical distinction which raises their music-making to the highest artistic level.

—Dagblad (Amersfoort).

ON TOUR IN AMERICA JANUARY AND FEBRUARY 1930

Sole representative for U. S. A.: RECITAL MANAGEMENT ARTHUR JUDSON

Steinway Hall, 113 West 57th Street, New York

Sole representative for European Continent: NEDERLANDSCH CONCERT BUREAU, J. Beek, The Hague

## ALICE NIELSEN HAPPY TO HAVE BEEN INVITED TO SING IN REVIVAL OF VICTOR HERBERT'S FORTUNE TELLER

May Make "Come-Back" Sometime, Though She Refused Offer—  
Advice to Young Singers.

New York seems to have been the scene of revivals lately. The Shuberts brought back some of the Victor Herbert popular light operas with great success. For instance, back to the limelight came the eternally young Fritz Scheff in *Mlle. Modiste*, and then along came *The Fortune Teller*, whose best tune is the memorable *Little Gypsy Sweetheart*.

When thought was given to the latter revival, Alice Nielsen, who sang the role of Musette thirty-one years ago and became the toast of Broadway, was invited to do the part again. Miss Nielsen lives in New York, but has not been singing professionally of late. Due to her husband's wishes, she was obliged to refuse the offer. Little Tessa Kosta was chosen in her stead.

On the opening night of *The Fortune Teller*, Alice Nielsen sat in a box out in front and warmly applauded her successor. The years have made little change in the appearance of Miss Nielsen, the American singer with the brilliant career behind her. She is, perhaps, a little heavier, which is to be expected, but one would scarcely take her for the grandmother of a twelve-year-old girl, Alice Nielsen, II. She is proud—and mighty proud—of this, especially as she is "still our Gypsy Sweetheart," as an editorial stated recently in the *Boston Traveller*:

"Thirty years ago, Victor Herbert pro-

duced a lovely light opera *The Fortune Teller*. One of its songs, *Little Gypsy Sweetheart*, lingers with elfin fragrance and bids fair to live on.

"The star of thirty years ago was a roguish, curly-haired, blue-eyed girl whose loveliness made her the toast of two conti-

friend in Boston, and in her ever gay manner, 'as I used to was.'

"D'Annunzio called Alice Nielsen 'the golden-voiced Alice.' Those who know her well, those who know of the big heart in the wee body, call her 'the golden-hearted Alice' and assure her that mere years cannot dim her loveliness."

When Miss Nielsen was seen by a *MUSICAL COURIER* representative about the time



TWO INTERESTING OLD SNAPSHOTS.

(Left) The late Victor Herbert and George Hamlin, photographed in the Adirondack Mountains about 1910. (Right) Alice Nielsen and "Pop" Bristol, well known vocal teacher, at Harrison, Me., one summer about fifteen years ago.



**JOHN HUTCHINS**

Vocal Diagnostician  
Auditions arranged for students with the leading theatrical producers.

STUDIOS:  
New York  
50 W. 57th St.  
Susquehanna 9490  
Endicott 2510  
Apply to Wm. Orth, Assistant

nents—Alice Nielsen. She enjoyed a vogue that a Mary Pickford might well envy.

"Recently *The Fortune Teller* was revived in New York. In a box at the opening performance sat an amazingly youthful grandmother of fifty-three—Alice Nielsen. New York first-nighters rose, faced the box, and paid homage.

"I saw myself," wrote Miss Nielsen to a

*The Fortune Teller* was revived, she said: "I should have loved to have done my old role. In fact I was happy that they wanted me again. Unhappy," she added with a sweet smile, "but it soon passed, because my husband would not let me do it. But Kosta was really a beautiful Musette and the Shuberts deserve high praise for putting *The Fortune Teller* on again. Just think how time changes things: what took them a little over two weeks to rehearse and produce, in the old days took us three months.

"I think the Shubert revival of the Victor Herbert light operas might well be considered a memorial to his genius, which will live forever in my opinion. *The Fortune Teller*," Miss Nielsen continued, "was first given at Wallack's Theater in September of 1898. It had a long run, which was an unusual thing in those days. Incidentally, let me tell you here that most of the good luck I have ever had in my career came through some woman.

"When I was alternating with Hilda Clarke, prima donna in the Bostonians, Mrs. Victor Herbert heard me and told her husband about me. He had just finished the *Serenaders* and had had me in mind, but as

ing this company, the late Eben D. Jordan financed and built an opera house for us in Boston, now known as the Majestic Theater. Henry Russell directed the performances, which were very fine.

"I continued with them all but two years of the company's life. Charles L. Wagner then sent me on tour under his management and I had some wonderful concerts. He is a dear," she added with a laugh, "and if I were singing today, I would engage Mr. Wagner for my manager. After that he sent me on the longest Chautauqua tour I believe a singer ever had. I started in Charleston, went all over the country and ended in Chicago with a total of 120 concerts. I sang every night, except Sunday, and I never missed a single performance in the entire five months.

"Next I went to Boston for my first recital, which was so successful that it led to my engagement by the Boston Symphony. After Mr. Brennen heard me he gave me ten concerts with the orchestra, which was a marvellous experience. I never enjoyed anything so much.

"All this time I had been working so hard that my vocal cords, which after all are simply flesh and blood, began to feel the strain. I decided on a rest and put myself in the care of Dr. and Mrs. Daniel Sullivan, both dears, who worked days with me. As a result, in a very short time they had freshened my voice wonderfully.

"I still work with Dr. Sullivan. I keep in constant practice. For what? Who knows? I might make a 'come back.' You never can tell," she mused with a twinkle in her eye.

"But, to get back to the Sullivans' work on my voice, I never believed it were possible to do for a human voice what he did, until I had had my own demonstration. Therefore, I want every young singer to know about this unusual woman and man.

"I would like to send a message to all young singers in America. My own experience has taught me that one should not be afraid of good, hard work. I never pushed myself ahead of another person, but I always managed to get there. Singers must work, but at the same time they should be guided by the right hand and the right mind. That is important.

"The voice is, after all, like a delicate flower and should be carefully handled. In fact, it is even more delicate. Rough hands will kill it. If I were a youngster again, I would pay attention to anyone whose experience had led him in the right paths. I do not think a singer should study too long. And let me add that there is no further need of singers going abroad to study and debut. They can do better right in their own country. If a singer has 'it'—by that I mean health and the genius for work—he is bound to achieve what he sets out to do. One will get just what he deserves, depending largely on the amount and kind of work he does."

Alice Nielsen should know! J. V.

**Frederick GUNSTER**  
Tenor

"A tenor voice of sweetness and facile production, and interpretative talent of fine order."  
—*Philadelphia Eve. Public Ledger*.

Forwarding Address: c/o Musical Courier, Steinway Hall, N. Y.



# ELEANOR SPENCER

Internationally Celebrated Pianist

REAPPEARANCE IN NEW YORK: CARNEGIE HALL, JAN. 18, 1930

ACHT UHR ABENDBLATT, BERLIN:

Soloist in a Philharmonic concert under the leadership of General Musical Director Dr. Ernst Kunwald.

"Excellently did he accompany Eleanor Spencer, the pianist, who is already in our good books. First in the Schumann concerto, the fast movements of which rushed by in a breath-taking tempo but with the utmost control, impeccable technique, and healthy musical instinct; then in Cesar Franck's Variations—rarely heard here—whose subtle tone values and purling passage work brought the artist resounding applause."

Presented by George Kugel, General Representative, Fassziehergasse 7, Vienna VII,  
by arrangement with Richard Copley, 10 East 43rd Street, New York



# GRACE MOORE

## Triumphs in Opera and Concert

### "Boheme"

#### ENTHUSIASM GREET'S GRACE MOORE ON RETURN TO OPERA IN "BOHEME"

Billows of applause and half a dozen curtain calls at the conclusion of the opening act, with enthusiasm running high as the performance proceeded, marked last night's reappearance of Miss Grace Moore as Mimi in "La Boheme." A storm of applause greeted the opening air "Mi Chiamano Mimi," which was sung in Italian, the text used throughout the opera by Miss Moore.

—The New York Herald, Paris, May 11th.

### "Manon"

#### GRACE MOORE IN "MANON"

Miss Grace Moore, recently returned from America to the Opera Comique, where she is appearing in several roles. Her Manon at the gala performance of Whitsuntide was a beautiful presentation. The lovely quality of her voice and her fine and sensitive acting have made her a great favorite, and added to this a bewitching appearance, made her Manon a triumph.

—The Stage May 30th.

An American prima donna, who is steadily adding European laurels to her Transatlantic fame, is the gifted and personable Grace Moore. Her name could be reversed without doing violence to the truth. She has appeared many times at the Opéra-Comique since last Spring, and has just finished a brief autumn engagement in order to proceed at once to New York, where she will sing at the Metropolitan until next March. Then she goes to Milan, having just signed a contract here for her debut at the Scala. After a month at this celebrated temple of Italian song, where she will sing in the language of Dante and Manzoni, not to mention Ariosto and Guicciardini, likewise Macchiavelli, she will return to Paris for Moore appearances at the Opéra-Comique.

—The Chicago Tribune, Paris, Oct. 30th.



### "Louise"

The American eagle must be crowing loudly (if eagles may be said to crow) and shaking its wings with exultation. Uncle Sam, too, must be stroking his beard and smiling in his mustache, for one of his favored children has registered a triumph in the French capital—a legitimate triumph entirely won upon sheer merit—and I am very happy to add my voice to that of the big crowd which joined in applause of Grace Moore Wednesday night when she appeared for the first time in her life upon any stage in Charpentier's "Louise," the only American woman to sing the role upon the boards where Mary Garden made her sensational debut something like 30 years ago in the same opera.

I want to tell you again that Grace Moore needed no press agent, no extravagant heralding, no plea for indulgence, no skillful manipulation of public curiosity.

"She appeared . . . she sang . . . she won."

The reasons for Miss Moore's success are manifold. First of all she had the major qualities needed to capture and hold the interest and fascination of layman and professional connoisseur—voice, beauty, youth and intelligence. Miss Moore began, as you know, anywhere but on the operatic stage.

But the practical American girl was buried fathoms deep Wednesday and a creature of romance, love, impulse, lived its short strange life before us. I have seen many Louises, but none more lovely. I have heard many soprano voices sing the score, but none more beautifully.

Miss Moore's voice is unusual, in that, although she has a long range it is remarkably full and warm in the medium and a good part of the score for Louise lies just here and is often inaudible from the lips of the average soprano. Her tone carried her very well from lowest to highest register, and the timbre was sympathetic throughout. Also, thank heaven, she sang in perfect tune.

I have nothing but praise for her acting too.

—Louis Schneider in the Paris N. Y. Herald

## First Concert of Season at Knoxville, Tenn., November 21st, 1929

#### GRACE MOORE GIVEN OVATION ON FIRST APPEARANCE HERE — HER SINGING WINS AUDIENCE

It was an East Tennessee audience which packed the auditorium of Central Methodist Church to hear Grace Moore in her first home coming concert last night.

When she appeared, a young woman of radiant blonde loveliness—the audience was prepared for that, and rose to give her an ovation. Then it settled back critically to hear this home-town girl, who had been acclaimed on two continents.

Technique, enunciation, register meant little or nothing to most of those listening to that lyric soprano. But something greater than any of these qualities—an interpretation from the soul of an artist—won a response seldom accorded any singer appearing in Knoxville.

That she was Grace Moore of Jellico was forgot. Here was an artist speaking a universal language. In a breathless stillness her message was received.

Four times she was recalled after singing of the aria, "Depuis le jour" from Louise. She had sung it with an intensity of feeling which must have been comparable to the

manner in which she sang the entire four acts at the Opera Comique in Paris last summer when she was given the great ovation of her career.

The program opened with the dramatic "In Quelle Trine Morbide," by Puccini. It closed with the simple, moving "Home, Sweet Home." It opened with an audience surprised, responding almost without knowing why. It closed leaving that same audience with moistened eyes.

—Margaret Wright in The Knoxville Journal.

Hundreds stood in line for more than an hour after Grace Moore's concert last Thursday night, just to touch her hand and express to her personally the depth of their admiration and affection. She was "home" in East Tennessee, and the "home folks" packed the Central Methodist Church and sat, enchanted, at her feet during one of the loveliest concerts ever presented in Knoxville. She sang with absolute fidelity to pitch and with wonderful expression. Her work ran the gamut of human emotions, now highly dramatic, now wistfully tender, now a beautiful lyric legato, now mischievous and delightfully flirtatious. It was a real thrill to hear such clear diction, in English, in Italian and in French.

—Malcolm Miller in The Knoxville Journal.

#### GRACE MOORE PLEASES AUDIENCE IN HER FIRST APPEARANCE HERE

Grace Moore, Tennessee's own grand opera star, gave her first Knoxville Concert last night at the Central Methodist Church, under the auspices of the Tuesday Morning Musical Club, and sang her way into the hearts of the 1800 or more Tennesseans gathered there to welcome her back after two successful years in Europe. The most popular number of her program with the audience last night was Aria "Depuis le Jour" from Charpentier's "Louise" in which she made her recent Parisian success at the Opera Comique. When Miss Moore gave the aria from the first act of "La Boheme" as an encore, one felt that she had done it as perfectly as it could be done. Seldom does a singer possess such a lovely stage presence as does Grace Moore. She has a youthfulness, a vivacity, and a beauty that goes straight to the hearts of her hearers.—The Knoxville News-Sentinel.

## Her Sensational Return to the Metropolitan on December 21st

Grace Moore made her first appearance at the Metropolitan this season on December 21, singing the title role in Massenet's MANON. The World said that "she is the possessor of a true lyric voice that is vibrant with the quality of a rare violin." The Times in its headline: "Grace Moore Charms Audience in Manon—Authority and Dramatic Effectiveness Mark her Singing

on Return to the Metropolitan." "She received a welcome more than cordial from the large audience . . . She surprised her most ardent admirers with the authority and dramatic effectiveness of her impersonation . . . the audience manifested its pleasure in the young singer with applause which brought her before the curtain many times."

MISS MOORE WILL APPEAR AGAIN AT THE METROPOLITAN ON JANUARY 1ST, SINGING MICAELA IN BIZET'S CARMEN, AND ON JANUARY 4TH SINGING JULIET IN GOUNOD'S ROMEO ET JULIETTE.

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

113 West 57th Street, New York, N. Y.

## Lorraine Foster, Founder of the Stephen Foster Society, Tells of Her Work and Her Plans

The recent founding of the Stephen Foster Society by Lorraine Foster has aroused wide interest in this country. The purpose of this society is to promote the love and knowledge of American folk-songs among Americans primarily, and, whether or not a person be patriotically minded, they must agree that the motive prompting Miss Foster is truly a fine one.

Americans as a whole do not know of the wealth of their folklore; many people sing the songs but neither know of their source nor stop to wonder about it, and even though there is a composer attributable to them, most persons fail to realize the fact.

"I was amazed to find that many persons do not know who composed the beloved and ever popular Kentucky Home," Miss Foster told the writer one afternoon while we were having tea in her spacious studio. "When I founded the Foster Society I did not fully realize the need for such an enterprise. I was motivated more from the love of Stephen Foster and his songs, rather than by the thought of supplying something that was needed. I assure you that I was simply dumbfounded when, on the very evening of the first concert, many friends came to speak to me and frankly admitted their ignorance of Stephen Foster in connection with such songs as Old Folks at Home, Oh Susanna, When Nelly Was a Lady, and many others of the numbers which I chose to sing that night."

"To just what do you attribute this ignorance, Miss Foster?" It seemed logical to ask the question.

"Well, it is rather difficult to say," the charming Miss Foster replied. "It is probably due to the fact that the Foster songs are so universally sung and loved and seem to be so much a part of the people that the masses never stop to think that there might be a composer of the songs. The general belief about folk songs is that they originate

from 'the people,' but the world seems to forget that by 'folk songs' is really meant songs that are sung by the people, yet which really originated in someone's brain and heart.

"I am determined to make Stephen Foster better known, and truly everyone has been so very kind in response to my attempts that I feel not only greatly encouraged, but also sometimes a little timid. . . . The enterprise is taking on such huge proportions, much larger than I had ever hoped for or anticipated.

"Perhaps that is due to the fact that there seems to be a sudden interest in Stephen Foster," Miss Foster mused. "Of course you know that a new memorial is being arranged for him in Pittsburgh, and it seems to me that the country is just ripe and in the frame of mind to be responsive to the Society. I am beginning to think that Stephen Foster is going to come into his own."

"By the way, Miss Foster, do tell us something about those Kentucky Mountain songs which you added to your Stephen Foster program," we begged our hostess; "they are so strange."

"I can believe they would be strange to someone who has not lived in the Kentucky Mountains," Miss Foster smiled. "And for that very reason I am including them on my programs. Perhaps you do not know that I spent my childhood in the mountains of Kentucky, and I grew up with those songs. The reason that they do not spread beyond that region is that they are really the songs of the moonshiners. . . . Do you know anything about the moonshiners?"

We admitted our ignorance.

"They are really an extraordinary people," Miss Foster continued. "They are such a paradox; they can be so kindly if they trust you, but if they are suspicious of you they would as soon shoot you as blink an eye. Of course the spirit of feudism is still very strong in



LORRAINE FOSTER,

that part of the country, and from generation to generation a grudge is carried on, with the same idea of revenge as existed in old England. The song of the moonshiner is heard only at night; it is a weird procedure to be awakened in the middle of the night by several

shots and then to hear these voices singing in the distance as the singers tramp up the hills to the meeting ground. Most of the songs are accompanied by a blood-curdling yell, a shriek which to the Kentuckian often means danger; and again they fade away in the distance, as the tramping travels farther and farther away."

"Of what do these songs tell?" we asked. "Of love, and passion. There is also much pathos in the lyrics because of the bloodshed associated with the moonshiner. But the interesting part of these songs is that many of them retain a truly English flavor, remnant of the pioneer days in Kentucky. Perhaps you remember that The English Singers included several of the Kentucky Mountain songs on their program at Town Hall recently, and how enthusiastic the public was about them. I am hoping to make this great store of folk songs better known to the public by my work."

"I should like to see the American people include some of the music of their own soil on their programs, in addition to the classic selections," Miss Foster assured us, "because I believe that most audiences always respond to music of that sort. And, after all, music is not only for educational purposes, but it is also for entertainment, and if audiences respond to such music I believe in giving it to them."

Things are working out splendidly for Miss Foster. She hopes to be able to afford the music lover outside of New York the benefit of her study of Foster (because Miss Foster has made an extensive study of the composer), and also by her knowledge of the Kentucky Mountain folk.

Those persons who are to be offered this opportunity have a great treat in store. Miss Foster is a most charming person, besides being heart and soul in her work, and great credit is due her for her interest in promoting the Stephen Foster enterprise. No doubt Miss Foster does not think in these terms, for she is one of the opinion that it is a privilege to do something for others. However, the public must agree with the writer that Miss Foster is doing the American people a great service in making them better acquainted with their folk-lore. M. T.

### Mary Lewis Charms Seattle

An echo of Mary Lewis' appearance in Seattle, Wash., under the auspices of the Cecilia Augespurger Schultz Matinee Musicales, is the following excerpt from the Post-Intelligencer review by Everhardt Armstrong:

"In excellent voice, her sense of style and feeling for interpretation finely revealed in the intimacy of the Spanish Ballroom, Mary Lewis cast a lyric spell over the audience that heard her yesterday afternoon at the Olympic."

"It is easy to succumb to the splendors of the American prima donna's personality; her presence invariably radiates charm—even before she begins to sing. But she is more than a personality; she is a remarkable artist, versatile, musically intelligent (not all eminent sopranos are), and endowed by the capricious gods with a voice of uncommon beauty."

## DONALD THAYER

### Wins Unanimous Approval of Boston Critics



Boston Herald, December 16, 1929:

"Mr. Thayer drew, and pleased to an unusual degree, an audience of good size. He has an excellent voice to please with, a fine style for the delivery of music such as Handel's and also a smooth legato and the distinct enunciation which are desirable in any kind of song. To a marked degree, furthermore, Mr. Thayer has the ability to express the sentiment apparently demanded in some types of songs. He added to the program liberally."

Management:  
R. E. JOHNSTON  
1451 Broadway  
New York

Western Manager:  
L. E. BEHYMER  
705 Auditorium Bldg.  
Los Angeles, Calif.

Boston Evening Transcript, December 16, 1929:

"Sometimes in the general run of unheralded recitals at Jordan Hall, Sunday afternoons as well as week-day evenings, it is possible to sit back and listen to a really first-rate voice without having to think of the music teacher's jargon of 'voice production,' 'placing,' 'attack,' and so on. More often than otherwise the listener finds himself conceding 'musical aptitude' and 'good rhythm,' but with little reason to feel that the musician of the hour has exhibited the first great essential of a singer's career—a good voice. The recital yesterday afternoon of Mr. Donald Thayer, admittedly an 'American baritone,' was an exception to the usual case. During the entire hour and a quarter or more that Mr. Thayer held the stage not even the most critical could find anything seriously at fault with his voice, and many must have envied it. He produced loud tones and soft tones with equal ease. He reached notes fairly low in the scale without the slightest sign of discomfort and usually to a pleasantly rich musical effect. In most of his chosen songs, he found occasion to sustain the closing notes as if enjoying the facility with which he made this rounded stream issue from his lungs."

"The procedure which the singer demonstrated in the first two numbers of the program—Handel's 'Where E'er You Walk,' and the air 'It is Enough,' from Mendelssohn's oratorio, 'Elijah,' was exemplary. He sang these melodies in reverent attitude, with simple phrasing and open, effortless tones. Something in his poised dignity and vocal competence suggested the thought that conductors of Christmas and Easter oratorios will find in Mr. Thayer just the musician they need for solo parts."

Boston Globe, December 16, 1929:

"Donald Thayer, baritone, gave a song recital in Jordan Hall yesterday afternoon. Mr. Thayer, though he comes here from California, is of Boston origin, and was greeted yesterday by a friendly audience of good size."

"Handel's 'Where E'er You Walk,' with which the program opened, is a pretty severe test of good singing; its style demands long sustained phrasing, but it is so written that only very skillful treatment will prevent it from falling into short sections; it requires to be sung with the most smoothly flowing legato, but its leaping melody makes this difficult of accomplishment. Mr. Thayer met the test successfully. His voice, of deep, warm resonance, flowed evenly and eloquently over Handel's familiar phrases. The singer proved himself the master of an admirably controlled breath, of a suave and well-supported mezzo voice. With skill, too, and with force and conviction he sang an air, 'It is Enough,' from Mendelssohn's 'Elijah.' . . ."

"He sang with skill and fine feeling Erich Wolf's interesting and expressive (though reminiscently Wagnerian) 'Sommernacht,' and with equal intelligence the same composer's 'Alle Dinge haben Sprache' and 'Es ist alles wie ein wunderbarer Garten.'"

"Wolf's air, 'O du mein holder Abendstern,' from 'Tannhauser,' was sung in a manner which drew exceptionally warm applause from Mr. Thayer's audience. . . ."

Boston Post, December 16, 1929:

"Donald Thayer, who announced himself as an American baritone, sang before a fairly large and most appreciative audience at Jordan Hall yesterday afternoon. Mr. Thayer's Americanism is not to be disputed, but his voice, or so it seemed yesterday, might be more accurately classified as a basso cantante. It is a voice of large dimensions, most sonorous in the middle and lower registers where it is capable of a noble richness and resonance. . . ."

"Mr. Thayer began his recital of yesterday with Handel's 'Where E'er You Walk,' sung with admirable smoothness and a fine control of breath, and the air 'It is Enough' from Mendelssohn's 'Elijah.' His performance of the latter marked him as a potential oratorio singer of uncommon merit. It is to be hoped that managers will perceive this quality in him and avail themselves of his services."



# SAN-MALO

ACCLAIMED BY  
INTERNATIONAL  
CRITICS AS THE

## ARISTOCRAT OF THE VIOLIN

### DER DEUTSCHE, Berlin, Germany:

"In San-Malo is recognized a talent that will force its way and rank among the greatest violinists of the time."

### THE NEW YORK TIMES, New York:

"San-Malo performed the difficult technical work of Paganini with deceiving ease, and here as in succeeding compositions, exhibited stunning bow technic."

"The audience prevailed upon the soloist to grant encores at the intermission and after the printed program."

### FIGARO, Paris, France:

"In San-Malo we again find the style and manner of the great school of violin masters. Possessing the purest traditions of the art, this violinist has all the merits of the virtuoso, combined with the musical personality which imposes itself immediately upon his audience. He has the strength of a sympathetic temperament and an overwhelming virtuosity."

### EVENING AMERICAN, Chicago, Ill.:

"San-Malo's playing is elucidation of everything. He is a born violinist, a trained virtuoso—an aristocrat of the platform."

### THE STAR AND HERALD, Panama City:

"San-Malo impressively demonstrated that the characteristics which have consecrated him as a virtuoso are a purity of execution, a full tone and finished technique, delicacy of feeling and an intelligent power of interpretation."

### AVENIRE D'ITALIA, Bologna, Italy:

"San-Malo is an artist to whom the secrets of the most difficult technique are as an open book. He is equally familiar with the resources of the instrument on which he plays. Above everything else San-Malo finds in his violin his utmost medium of expression from a fantastic world."

### IL PICCOLO, Rome, Italy:

"San-Malo, the violinist of Panama, gave a very interesting program, evidencing the highest skill technically and the finest sort of interpretation."

"The audience acclaimed the young violinist with rousing applause which increased with enthusiasm as the program progressed."

### THE COURIER-CITIZEN,

Lowell, Mass.:

"San-Malo played the concert in D major by Paganini with deceptive ease. Harmonics came clearly and musically. Nimble fingers and a bow deftly handled gave no indications of effort. It was a brilliant interpretation. San-Malo shows throughout his program that he has soul as well as skill."

### THE CHRISTIAN SCIENCE MONITOR:

"The combination of San-Malo's quiet sincerity and extravagant frippery which trimmed so many of his musical measures was really incongruous. Wonder rose at the company the one kept with the other, for usually a bravado manner concurs with braggadocio music. But San-Malo's style is direct and honest, in closer accord with musical ideas of worth and striving. Further, his tone is clear, pungent and sharply chiseled. A large and worthwhile field lies open to San-Malo."



### THE EVENING AMERICAN, Chicago, Ill.:

"If enumeration of San-Malo's qualities can give you an idea of his talents, here they are; a tone of sunny color, honey-sweet, yet virile withal, a tone that mingles depth with charm, authority with appeal, caressing but not cloying; technic remarkably fine, with highlights in his extraordinary prowess with harmonies—these latter like fairy shafts of light, but of telling quality, and in absolute pitch; technic that is merely an instrument not an end; sensibility, dignity, simplicity, emotional rhythm, flawless musicianship, and utter absence of pose or exaggeration."

### WIRE FROM ANNA CHANDLER GOFF, concert manager of Lexington, Ky.:

"Charles L. Wagner, 511 Fifth Avenue, New York City. Alfredo San-Malo gave us a beautiful concert. Paganini wonderful. Delighted in every way."

Anna Chandler Goff."

### THE ADVERTISER, Boston, Mass.:

"Alfredo San-Malo, the young South American violinist, made his Boston debut at Symphony Hall last night. The first two numbers of his program, the 'Devil's Trill,' sonata of Tartini, and the Saint-Saens concerto in B minor, he performed prodigies of technical skill. A group of unusual short numbers ended the formal program, but an enthusiastic audience called for encores."

"There is little doubt but that San-Malo is to be reckoned with as one of the greatest violinists of the day."

MANAGEMENT—CHARLES L. WAGNER

511 Fifth Avenue, N. Y. City.

Dates available now for next season

Charles L. Wagner attractions only good for managers with vision.

### THE AMERICAN, New York:

"San-Malo proclaimed his earnestness and sincere musicianship from the beginning of his program. His reading of the Franck's sonata was straightforward and unaffected. His dignified performance invited praise for glowing warmth and beauty of tone; his impeccable technique and his unmistakable understanding of the moods and essence of his work."

### THE VIENNA, Vienna, Austria:

"San-Malo deserves to be praised. In his playing there is the langorous warmth of the southern climate, a magnificent discriminating tone, elegant technique and very deep musical understanding."

### THE TRANSCRIPT, Boston, Mass.:

"San-Malo performed Tartini's 'Devil's Trill,' the Wieniawski 'Caprice' and Saint-Saens concerto, furnishing thrills a-plenty, not to mention the 'cadenza by Kreisler.' The fact that he placed as little emphasis as possible upon these ornamentations of technique marks him as an exceedingly unassuming violinist. Only the tones of his instrument achieved any dominating prominence. These were full when powerful, sweet when soft, and always agreeably resonant. They had only a slight tang to distinguish them, and never were they acid or bitter. San-Malo played the Tartini piece broadly, slowly, serenely."

"San-Malo was called upon to play again, again, again and again—four times in all—before the audience reluctantly departed. They had discovered a violinist who had not made himself a slave to his temperament, but who had made his temperament a slave to himself."

### THE PUBLIC LEDGER, Philadelphia, Pa.:

"San-Malo is an excellent violinist in the matter of technique and has a fine tone. He displayed good musicianship throughout, made a fine impression and was cordially received."

### THE WORLD, New York:

"It probably will be a long time before the pensive and vivacious beauty of San-Malo's interpretation of the Eccles sonata will be equalled in New York."

### THE LEXINGTON LEADER, Lexington, Ky.:

"San-Malo impressed a large audience with the fact that he is entitled to a place among the select of his profession. Out of his Stradivarius he drew a soothing quality that distinguished his playing. His technique is devoid of the gymnastics that sometimes accompany high class fiddling. The Paganini concert was played with great sweeps of the bow and fine mastery of the technical obstacles of the piece."

## Pioneering in Pastures New With the Viola d'Amore

By Paul Shirley

Though the word "pioneer" is primarily associated with those sturdy foresters who blazed the trail of America's empire on the old frontiers, it now has a broader scope. There have been so many "pioneers" since the days of Daniel Boone—pioneers of culture as well as agriculture, of art as well as the axe—that the old word has gained a broader meaning. The writer—for fifteen years an exponent of the Viola d'Amore, that

tified. Looking back, he can say, without false modesty, that he has restored his "Love Viol"—it is a rare Florentine Carcassi, dating from 1783—to that solo rank it enjoyed in the last decades of the eighteenth century. Its seven played, and seven sympathetic, strings have sung to innumerable audiences in the eastern United States. At festivals, at colleges, schools, music and women's clubs, church and institutional concerts, its



PAUL SHIRLEY AND HIS VIOLA D'AMORE

sweet-toned Italian viol beloved of the eighteenth century—has always felt that he, too, might claim a place among the musical pioneers. Though, unlike the early forest-clearers, he has not "hewn to the line and let the chips fly," he has "bowed to the string and let the music sound." And this particular music, that of the "Love Viol," is too unique, too full of charm, to be allowed to fall silent, as has the music of all those other viols of other days, now forgotten.

Fifteen years of "pioneering" in behalf of the Viola d'Amore, of pleading its cause on the American concert-stage—or, rather, letting the instrument "speak for itself"—has been fruitful of result. The writer's faith in it as a solo instrument—one deserving a greater chance than its brief appearance in modern orchestral works or an occasional opera allow—has been amply jus-

vibrant, mellow tone has charmed listeners and established it (and, perforce, its player) as one of those attractions "we must have again at our next concert."

The East, in the United States, covers quite a bit of territory. So much, in fact, that, what with the increasing popularity of the Viola d'Amore as a concert instrument, the writer, at the time also an active member of the Boston Symphony Orchestra, was kept busy in the Eastern States filling the engagements which resulted from the growing appreciation of the instrument he played.

Not until recently, however, though well aware of the opportunities the West offered, with its abundance of splendid colleges and schools, did it occur to him to follow Horace Greeley's advice, and do some "pioneering" for the Viola d'Amore in the lands of the original pioneers.

It was last spring when I closed my traveling bags, and, with my instrument—well insured—left Boston for Dayton, Ohio, and rehearsals with Delpie Lindstrom, an admirable pianist and an artist in the field of accompaniment. Our first concert objective was Miami University, Oxford, Ohio, chartered in the year 1809, where Prof. Martin received us with the greatest kindness. The beautiful university grounds, with their green lawns, great shade-trees, and modern halls and dormitories, surrounded by the quiet of a dreamy college town, left nothing to be desired. We played that evening to a large audience, including visitors from far and near, and when, late at night, I climbed aboard my train, it was with the feeling that my fine example of the craftsmanship of the brothers Tommaso and Lorenzo Carcassi, wrought nearly a century and a half ago, had fully justified itself. The enthusiasm of the audience made it impossible for me to think anything else.

"Pioneering," if anything, became even more enjoyable at our next concert-stop, the State Normal School, in Macomb, which, in appearance, scenic surroundings and atmosphere, suggested one of those old French Chateaux in Touraine where the Valois kings used to listen to the music of the viols in their day. Here we were entertained with the most delightful hospitality, and given an

opportunity to see the countryside before the time for our concert arrived. Every suggestion I had made with regard to the concert itself had been carried out by Prof. Schuppert, of the State Normal School, with the heartiest good will, and so our performance really had the intimate charm of a musicale at home, instead of striking a more formal note.

I opened the concert with a brief talk on the evolution of the stringed instruments, illustrating my remarks with artistic lantern-slides after old oil-paintings and wood-cuts, which showed the quaint, forgotten instruments and their players, and led the way from the oldest known fiddle and viol forms to the instruments of the modern string quartet. A pleasant personal contact was at once established between audience and performer by this prefatory chat, and it was clear to see that my listeners were in a sympathetic mood when I played some of the incomparable works of Milandre, Ariosti, Hammer and Barriere—originally written for the "Love Viol"—as well as popular favorites by Saint-Saëns, Handel and Beethoven. Though much of this music must have been unfamiliar to those who heard it—some of my own compositions which I played added a touch of modern daring to the program—my audience was with me until the last note was played.

At Spearfish, S. D., there was an innovation. President Woodburn courteously invited me to address the morning assembly at the State Normal School. The preceding afternoon I had climbed Lookout Mountain. I had seen the golden ball of the sun sink beneath the horizon, and thrilled at the thought that up to a brief century ago no white man's foot had ever trodden the soil on which I stood. So, with this vivid American scenic impression still fresh in my mind, I spoke to the students on music in America. I tried to give an idea of what is done, day by day, by thousands of excellent musicians, to promote good music. I tried to picture what the America of tomorrow would be, musically speaking, if we all would only cultivate a greater love for the loveliest of the arts. I held up the vision of a finer, truer, richer life, born of friendship for music. And the appreciation of my audience at the concert that same evening made me feel more strongly than ever that music is coming over more rapidly into its own in our land.

A long night's trip brought us the next morning to the State Teachers' College of Minnesota, at St. Cloud, where we were to play a forenoon matinee. Thanks to Miss Lindstrom's artistic aid, our program was one of the most successful we had given, and President Selke paid us the supreme compliment of reengaging us on the spot. (I have since learned we have been requested to play return engagements at every place where we had appeared.)

The State Teachers' College of Michigan, situated in the picturesque port city of Marquette, on a bluff a hundred feet above the lovely shore of Lake Superior, was the next concert-stop on our schedule. There—as in the concerts we played in Valley City, N. D., at the State Teachers' College of Minnesota in Bemidji, on Lake Itasca, and at the wonderful State University of Oklahoma, in Norman—we were "pioneering" in the true sense of the word, for in all this wide territory the Viola d'Amore, in all probability, had never before been heard. And everywhere nothing but kindness and consideration was shown us. The early pioneers were entertained by the inhabitants of the West with tomahawk, scalping-knife and torture-stake. But twentieth-century musical pioneering is pleasanter. The true Western hospitality extended to him by so many fine, genuine people is something the writer will always bear in grateful remembrance. He was invited everywhere and to everything—including fish fries, picnics and get-togethers—and he was at various times served some of the finest baked beans he ever tasted. (This is a real compliment, for long associations with the Boston Symphony Orchestra—so far as baked beans go, in any event—has made the writer a highly Bostonized product.)

Travelling through the Black Hills, the Desert, the Rockies and Yellowstone Park, left never-to-be-forgotten impressions. Yet—quite as much as by the West's purely scenic wonders—was I impressed with the high cultural level, the huge student enrollments, the splendid modern equipment and the up-to-date methods of all those Western scholastic institutions I visited.

I am already looking forward with happy anticipation to my next Western tour—this winter—when I expect to play "the instrument of sweet, seraphic tones," as Hector Berlioz calls the Viola d'Amore, as far as the Pacific Coast. Yet on this trip the violist will no longer be a "pioneer," for he

Maestro ARTURO  
**VITA**  
Voice Placement—Opera Coach  
Studio 803-804, Carnegie Hall, New York  
Tel. Circle 1350

will feel that he returns to old, familiar friends. He also hopes to find time to examine somewhat more intimately the highly specialized work carried on by talented and unselfish musicians—often alone—at points which may still be considered outposts of culture. In this connection he would like to express his convinced optimistic belief that so much genuine hard work, good will and wealth devoted to the promotion of music in the best sense in this country, is bound to produce results far beyond those hitherto achieved. An authority, one who knows his facts, recently proved to the writer, in cold figures, that more is done for music in the United States than throughout the whole rest of the world. It is fortunate that this is the case. But, if the fruitage, in the end, is to be worthy of all this endeavor, we must continue to develop—as we are developing—besides composers, instrumental and vocal virtuosi and teachers, audiences of music-lovers whose appreciation will be content only with the best, both in music and in its presentation.

### Lillian Steuber Praised

Lillian Steuber gave a recital not long ago at Jordan Hall, Boston, of which the Boston Evening Transcript wrote in part as follows: "And what a recital for testing a newcomer it was! It began with a Busoni arrangement and ended with a Busoni arrangement. The former was none other than the high-powered version of Bach's Chaconne, the latter Busoni's exercise with Liszt's La Campanella—which is a bit like gilding a lily. Between stood Beethoven's sonata, op. 109, a group of Chopin, another by Debussy, a Poem and an Etude by Scriabin, and Ravel's Jeux d'Eau. Surely a selection from most of the significant composers for the pianoforte."

"Miss Steuber comes well equipped to her task. She is good to look upon in her long gown of rich pinkish velvet. Her approach to her audience is ingratiating. Nor do her personal charms belie her pianistic abilities. Miss Steuber possesses first of all a technique able to cope successfully with the most taxing things in the repertory of the modern pianist. She uses that technique never as an end in itself, never with hard, displayful glitter, but always with some musical or poetical goal in mind. Thus her technique never astounds, but always pleases. For Miss Steuber's tone is always lovely. Not the most ponderous chords, not the most flashy passage-work, neither the most intricate counterpoint diminishes in the least that loveliness. Thus one may with ease address oneself to the higher qualities of her piano playing."

### St. Denis and Shawn in New York

Ruth St. Denis and Ted Shawn started a two weeks' engagement here at the Forrest Theatre on December 22.

In a program of solo and duet dances, embracing the numbers which have been especially popular in the past, the two stars exhibit their latest creations. Among them are Josephine and Hippolyte, a duet staged in the period of the First Empire, in which Miss St. Denis as Josephine wears jewels which were the actual property of the French Empress, while Mr. Shawn, in a dashing uniform, appears as Hippolyte, who was a dangerous rival of Napoleon's. Mr. Shawn also offers a new Ramadan Dance, a ritualistic number of Arabian setting, the special music for which has been composed by Anis Fuleihan, a Syrian composer.

A notable novelty by Miss St. Denis is the bas-relief from Angkor-Vat, the inspiration for which was gained when she visited the city abandoned hundreds of years ago by the vanished race of Kymers and which still ranks with the famous temples of India and Pyramids of Egypt among the architectural wonders of the Eastern world.

### Hans Taenzler for Philadelphia Civic Opera

Hans Taenzler, German tenor, has been engaged by the Philadelphia Civic Opera for a performance of Siegfried on January 9 and for the same role in Gotterdammerung on January 16.

**ALIX YOUNG MARCHESS**  
VIOLA and VIOLA D'AMORE  
DIRECTOR: HANS WISWELL  
450 WEST 57th ST. NEW YORK

**MALATESTA**  
BARITONE METROPOLITAN OPERA COMPANY  
VOICE PLACING—COACHING—OPERA—CONCERT  
Studio: 215 West 88th Street, New York City Tel. Schuyler 6390

LYMAN PERKINS ... VOICE ...  
ALMY  
502 Jackson Building, Pittsburgh, Pa.



**Verdi Club Matinee**

Colin Keith-Johnston (the Captain in Journey's End) and Herbert Lomas (Bird in Hand company) were honor guests at the December 13 affair of the Verdi Club, the president, Florence Foster Jenkins, doubtless inviting them because their fellow-actor, St. Clair Bayfield, had a prominent part in the program; all three Englishmen received merited applause for their participation in the affair, Mr. Bayfield's part consisting in reading portions of the Drink-water play, Abraham Lincoln, in Colonial costume. Other guests of honor, introduced from the platform, were Jessie Wilder, who talked five minutes; Mesdames Elena Miramova, Egbert Guernsey Brown, Miss C. E. Mason of the Castle School, and Bruno Zirato, whose wife, Nina Morgana, was expected. President Jenkins asked the audience to rise in respect to the memory of Elizabeth Chatterton, just deceased, and Mrs. Samuel Rossiter Betts. Mrs. Arthur H. Bridge told about the Bluebird Ball.

Martha Attwood, soprano of the Metropolitan Opera, sang the Ave Maria (Otello), her lovely tones filling the hall; later she gave songs by English, Stratton, Bleck, Kramer and Hadley, adding, as encore, Night, by Jessie Adams, a song of descriptive nature which won all. With Signor Alberini she sang the duets Te'l Ramenti, La Ci Darem (Mozart) and (encore) The Keys of Heav'n, all of which pleased her hearers. Baritone Alberini had a cold yet managed to sing Handel's Lascia and songs by Tosti, Brogi and others with excellent style. Jessamine H. Irvine was accompanist of the afternoon, which closed with informal singing of Caro Nome, Du Bist Wie Eine Blume (Schumann), etc., by youthful Sylvia Berman, who caused quite a sensation with her trill, coloratura facility and style. Florence Bullard acted as the president's assistant.

**Mme. Cannes Gives Reception**

Mme. Leila Hearne Cannes, pianist, accompanist and coach, gave a reception at Steinway Hall in New York on December 15 which was largely attended by representative figures in the musical and theatrical world. Included among the guests were Florence Foster Jenkins, Baroness Katherine von Klenner and many other club presidents, artists and press representatives.

An interesting program was offered by a group of excellent artists. Miguel Castellanos, pianist, was heard to advantage in several solo numbers, as was Charles Pier, cellist, who followed Mr. Castellanos. Both artists were enthusiastically received. Lillian Dixon, soprano, displayed a voice that combined a sweetness of tone with unusual clarity. Lillian Croxton, soprano, delighted the large audience with her solo offerings, revealing a colorful voice with remarkable range. William Taylor, tenor, and Graham Velsey, who was cast in the recent production "Nut Farm" completed the program with several numbers to the expressed delight of all present. Tea was served after the musical part of the program by Helen Heinemann and Emilie Pieczonka. In making preparations for the reception, Mme. Cannes was ably assisted by Ada Heinemann and Kate Roberts.

Mme. Cannes plans another reception at her home during the holidays, and late in January will play for the Fraternal Association of Musicians at their concert in Steinway Hall. Among the pupils of Mme. Cannes who are active this season are Winifred Carroll, Jessie Henderson, Alexander MacKenzie and Madeline Hilbert.

**N. Y. College of Music Students' Concert**

Ten numbers made up the varied program given by students at Grand Central Palace concert hall, December 10, all being pupils at the N. Y. College of Music, Carl Hein and August Fraemcke, directors. This unique new hall, with its futuristic walls, ceiling, lights and stage furnishings, held an overflowing audience, which listened and applauded the students' efforts.

Winifred Welton, Monya Burlak, Sophie Beutispacher, sopranos, sang arias and songs with good effect. Another vocal feature was Isabella Erdlitz (Princess Val-es-ta), soprano, who sang three Indian songs in costume, with appropriate action and sweet voice. Anna Aidala played the Hummel concerto from memory with correctness and facility, and Sylvia Schaeffer, cellist, proved herself a young girl of much talent. Solomon Frager played the F major Invention (Bach) especially well, with bright staccato and singing legato. Chamber music is always prominent at these concerts, represented on this program by Beethoven and Mendelssohn trios, in which the participants (piano, violin and cello) were Dohra Guss, Jacoba Besseling, Frieda Schaeffer, Flora Barnaba, Stephen Kaputa and Marguerite Buttleman. Appreciative applause showed the enjoyment of the audience, and Prof. Fraemcke provided delightful accompaniments. The next students' concert is announced for January 17.

# FRANTZ PROSCHOWSKI

IN NEW YORK UNTIL MAY 1, 1930

After June 23rd Permanently With  
CHICAGO MUSICAL COLLEGE

Head of Voice Department



© Fernand de Guedre

## MASTER CLASSES

### KANSAS CITY

May 12-June 13

c/o WALTER FRITSCHY

### CHICAGO

June 23—Permanently

c/o CHICAGO MUSICAL  
COLLEGE

## "The Way to Sing Record Course"

WALTER FRITSCHY

225 Bryant Bldg., Kansas City, Mo.

For Information Call Secretary

74 Riverside Drive, New York

Telephone Endicott 0139

## Glazounoff Conducts Program of Own Works With Chicago Symphony

Maazel Gives Impressive Recital—German Opera Season to Start February 2—Martha Baird Pleases—Boza Oumiroff Dead—Other News.

CHICAGO.—A pianist of exceptional parts was introduced at the Civic Theater on December 15, when Marvin Maazel gave a recital before an audience that was both large and enthusiastic. Maazel at once impresses as a highly gifted yet retiring artist, not given to over sentimentality nor personal display. He sets for himself a task and goes about it in a manner which reflects surety, sincerity and deep understanding. His interpretations are well thought out, poetical and intelligently individual.

In programming the Brahms G minor Rhapsody, Schumann's Scenes from Childhood, four Chopin preludes, the same composer's B minor Sonata, and numbers by Chasins, Ravel, MacDowell, Blumenfeld and Saint-Saens, Maazel set a big task for himself, but his pianistic qualifications are such that intricacies do not exist for him and are dwarfed. His brilliant account of the Brahms Rhapsody reflected the deep felt emotions of a pianist who respects the composer's ideas and at the same time imbues his interpretations with originality. Thus, he seemed to get more out of the Rhapsody than most pianists heard here. In Schumann's Scenes from Childhood he was poetic, convincing and musical. Again his poetical sense had full sway in the Chopin Preludes and Sonata. These, coupled with his well defined phrasing, clean-cut velocity, velvety tone and variety of nuance proved him a Chopin player par excellence. In the group of shorter numbers he revealed excellent rhythmic qualities, wistfulness and refinement of style. Throughout his entire program, in which the listeners showed unstinted appreciation of his music-making, Maazel impressed as a many-sided pianist with a real message to deliver.

### MARTHA BAIRD

At the Studebaker Theater, on December 15, a piano recital of uncommon merit was given by Martha Baird, who appeared under the direction of Bertha Ott before a distinguished and discriminating audience. The program opened with the Bach Toccata in C major (arranged by Busoni), in which Miss Baird disclosed her facile technique, fine musical interpretation and a tone of rare beauty. In the Beethoven Waldstein Sonata the full gamut of her art was expressed through the virility of ten steel fingers which produced dynamic climaxes and whispering pianissimos, which added materially in making her interpretation of the beautiful work one long to be remembered. Her interpretation was both poetic and virile and the public manifested its enjoyment by feting the gifted pianist as she deserved. The balance of her well built program consisted of the Chopin Sonata in B flat minor, Prokofiev's very modern Six Visions Fugitives, Debussy's lovely Voiles and Feux d'Artifice and Liszt's Etude in D flat major and Variations on a Theme by Paganini.

### GERMAN OPERA SEASON IN FEBRUARY

The season of Wagnerian opera, which is to be presented at the Auditorium Theater for one week beginning February 2 under the local management of Bertha Ott, promises to be an exceptional event. The most prominent men and women in Chicago are working in the interest of this organization, which achieved such a brilliant success when it appeared here last year. S. Hurok, man-

aging director, spent last summer in Europe adding to the already opulent list of artists. New scenery, costumes, stage lighting, etc., have been secured. The personnel includes one hundred and sixty members with an array of leads, a chorus of forty members, an orchestra of sixty and an expert technical staff headed by Kurt Albrecht, who was for many years stage director of the Royal Opera, Berlin.

The repertory for the week includes The Ring; Tristan and Isolde; The Flying Dutchman and Mozart's Don Juan. Much interest centers in the production of The Flying Dutchman, which is seldom given in America. Headed by Ernest J. Krueger, president of the German Division of the World's Fair, a committee of men and women have established a series of weekly luncheons, where reports as to the tickets, boxes, etc., are in order. Among the prominent members of this committee are Mr. and Mrs. Charles S. Peterson; Richard Wasserman; Olga Menn; Mrs. Louise Blocki; Mrs. William Cowen; Chris Paschen; Herman Bundeson and Walter Meyer.

Among those who have already subscribed for seats and boxes, and who will be sponsors for this event are Mrs. Charles S. Peterson, who subscribed for the first box; Charles H. Swift; Edith Rockefeller McCormick; Walter Paepcke; Frank Bersbach; W. H. Gilchrist; Paul Juergens; Silas R. Strawn; Wilhelm Ludwig Baum and Walter Brandenberg.

### BOZA OUMIROFF PASSES ON

Boza Oumiroff's sudden death on December 12 was a shock to the musical fraternity of Chicago, where in a brief time the distinguished baritone and voice teacher had established an enviable place for himself since coming from Europe. Mr. Oumiroff taught for several years at the Bush Conservatory, and recently had taken a private studio in the Fine Arts Building. He was prominent in many of Chicago's musical organizations, being president of the Bohemian Arts Club and member or officer in various other societies.

Sympathy is extended Mme. Ella Sprayka (Mme. Oumiroff in private life), the well known pianist, and their daughter, Mrs. Donia Tyvzicka.

### BLOCK SCHOOL OF MUSIC RECITAL

Pupils of the Block School of Music were presented in recital on December 18, and they showed the result of the splendid training they received at this progressive school. Those taking part were Clara Guisto, Dominick Guisto, Anna Abrams, and Cyril Garland, piano pupils of Clare Chayes; Sadie Kugler and Paul Zitlin, piano pupils of Natalie Kastel; Marcia Manson, Beulah Manson and Sybil Goldstein, reading and piano pupils of Ann Morris; Raymond Kreim, voice pupil of May Wall; Robert Silverman, dramatic student of Lillian Schiffman Golan, and Harry Weiss, pupil of David Polakoff.

### A BUSY HANNA BUTLER PUPIL

Blanche Lyons, coloratura soprano, is one of the busiest among Hanna Butler's many active students. On December 2 Miss Lyons appeared as soloist with the Woman's Auxiliary Glee Club, singing songs by Dvorak, Roberts and Paulin, and the Caro Nome

from Rigoletto. On December 9 she was soloist with the Nurses' Glee Club of Evanston Hospital. Miss Lyons will appear as soloist for the Women's Lakeview Musical Club at the Presbyterian Home in Evanston on January 11, and on the 14th of that month will sing for the Women's Auxiliary Glee Club. Mrs. Lyons played accompaniments for her daughter.

### CHICAGO BACH CHORUS

At its first concert of the season, at Orchestra Hall, on December 15, the Chicago Bach Chorus under the direction of Sigfrid Parker, presented two cantatas new to Chicago—the Reformation and the Christmas—with the assistance of a group of local soloists.

### GLAZOUNOFF IS ORCHESTRA'S GUEST

Upon his first Chicago appearance Alexander Glazounoff was feted in a manner befitting a hero by the regular patrons of the Chicago Symphony Orchestra, with which organization the eminent Russian composer appeared as guest conductor at the Friday-Saturday program of December 20 and 21. A whirlwind of handclapping greeted the visitor upon his first appearance on the stage and at the close of the program, the orchestra joined with the listeners, giving him a fanfare.

Glazounoff holds the distinction of having his compositions played by the Chicago Symphony perhaps more times than any other living composer. The program on this occasion, which was devoted entirely to Glazounoff works, proved highly interesting, and the appearance of the composer himself at the conductor's stand made it doubly so; it proved an unusual musical treat. The Triumphal March, the prelude of his suite, The Middle Ages, his sixth symphony, and his Concerto in A minor for violin comprised the program, with Jacques Gordon playing the concerto superbly. A more efficient soloist for the occasion than our concertmaster would have been difficult to imagine.

### JUNIOR PIANO RECITAL AT BUSH CONSERVATORY

On December 14, the students of the Junior piano department directed by Eva J. Shapiro, presented a most interesting program. To those who frequently attend these Junior programs the progress and steady musical development of the children are clearly evident. In this recent program, each child demonstrated that careful guidance and really perfect foundation work so necessary to later artistry. Both teachers and students deserve high commendation. The following took part in the recital: Marion Cascio, Sarah Libow, Virginia Carr, Clarice Lawrence, Marion Popp, Gloria Omens, Elliott Berman, Irene Boywer, Paul Goldberg, Eileen Holmberg, Marion Edgerton, Gertrude Feder, Florence Tannerbaum, Robert Edgerton, Lillian Marcus, Esther Eckholm, Thelma Jacobs, Eileen Craig, Billy Rose Marley, Robert Thume, James Tuma, Dorothy Palowsky, Marion Haislett, Elvira Steinert, Lilajane Connor, Eleanor Cahvin, Seymour Tabin, Martin Steelhammer, Sarah Perelgut, Anna Marie Eitel, Susan Hayne, Lois Nelson, Pearl Pearlman, Evelyn Rabinowitz, Sadie Goodman, Kathryn Siebold, Jean Gudgeon. These children were trained in the studios of Eva J. Shapiro, Charlotte Daane, Jessie Willy, Beatrice Marks, Helen Herscheid, Blossom Le Meux, Bernice Peck, Alice Thompson, Edna Johnson and Alice Perelgut.

### OTHER BUSH NOTES

Margaret Zundel Perry, who has been coaching with Edgar Nelson during the past year, has been engaged as soprano soloist at the First Presbyterian Church of Evanston.

Vocal students of Emerson Abernethy gave a recital on December 19, assisted by

Henry Baar, pianist, student of Elsie Alexander.

Noel, a new Christmas Carol by Madge Van Dyke, was given its first performance on December 22 when it was sung by the Sunday Evening Club under the direction of Edgar Nelson.

Students of the evening dramatic class presented three one-act plays on December 13, displaying splendid training and a real sense of dramatic values.

### AMERICAN CONSERVATORY NOTES

The annual Mid-Winter concert of the conservatory will take place in Orchestra Hall on February 10. The program will consist of concertos and arias by artist students of the conservatory, assisted by members of the Chicago Symphony Orchestra under the direction of Adolf Weidig. The soloists will be selected by contest, with well known musicians, not members of the faculty, acting as board of adjudicators in the final contest. The preliminary contests will take place the middle of January. Pianists will be heard in the Weber-Liszt Polacca Brillante, the Chopin E minor and the Saint-Saens F major concertos. Violinists will compete for appearance in the Mozart D major and the Wieniawski D minor concertos.

Louise Willhour presented her dramatic art pupils in readings and one act plays in Studio Theater on December 19.

Students and friends of the conservatory met in the reception rooms of the school for the singing of Christmas carols at noon on December 19. The program consisted of group singing and singing of carols and anthems by a chorus composed of faculty members and artist students.

The Hegenberger Twins—Mildred, violin pupil of Scott Willits, and Marion, piano pupil of Henriot Levy—have recently filled engagements for the South Shore Woman's Club, Palmer House; the Howard Avenue Business Men's Association, the Glenola Club; Knights of Columbus; Rita Club and the North End Club. The twins are teaching piano and violin in St. Henry's Parochial School, where Mildred also directs the orchestra.

JEANNETTE COX.

### Angelo Desfi Sings Novelties

An unusual event in New York music took place on December 1 at the Gallo Theater when Angelo Desfi, a Greek tenor, gave a recital, in the program of which Greek folksongs were included. Mr. Desfi proved himself to be a skilled artist in a series of operatic arias and classic songs, and then gave a group of the songs of his native land. Speaking of these songs, The Times says: "The favorites among a half-dozen were The Shepherd Girl, of flute-like runs in five-tone scale, and The Eagle, of old tribal wars, both arranged by Prof. Aramis, the tenor's teacher. Mr. Desfi, who had sung these songs at the Frankfurt International Festival some years ago, showed intelligent appreciation of style." The Herald Tribune states: "In folksongs of his native Greece he conveyed much of the atmosphere of that storied land."

Mr. Desfi has sung these songs all over Europe, and everywhere with the same success that he scored with them in New York. They are, so far as this writer knows, entirely unknown here, and proved to possess strong interest. They are of genuine folksong type and unusually beautiful. The arrangements by Prof. Aramis are good, and, so far as can be judged, do not distort the atmosphere of the original. These songs were one of the notable events of the International Music Festival in Frankfurt, Germany, in July, 1927. Mr. Desfi is now here for the purpose of giving Americans an opportunity to become acquainted with the ancient music of his native land.

### FRANCESCO DADDI

Of Chicago Opera Association  
SPECIALIST IN VOICE PLACING—FUNDAMENTARY TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS  
720 Fine Arts Building, Chicago, Ill. Harrison 5755

### DR. J. LEWIS BROWNE

DIRECTOR OF MUSIC  
Chicago Public Schools

### EDGAR NELSON

Coaching, Oratorio and Vocal Repertoire  
BUSH CONSERVATORY  
839 North Dearborn St. Chicago

### THE SKALSKI STUDIO

828 Kimball Building—Chicago  
Telephone: Harrison 4601  
ANDRÉ SKALSKI Pianist  
MICHAEL WILKOMIRSKI Violinist  
CLARA NIKEL Assistant Piano Teacher

### VITTORIO TREVISAN

OF CHICAGO OPERA ASSOCIATION  
Vocal Studios:  
400 Fine Arts Building, Chicago, Ill.  
Phone 4109 Wabash

### Troy SANDERS

Pianist—Accompanist  
837 SO. BERENDO STREET  
LOS ANGELES, CALIF.

### JOHN DWIGHT SAMPLE FANNIE COLE

Tenor Soprano  
ART OF SINGING  
624-625 Fine Arts Bldg., Chicago.  
Phone 3614 Webster

### Mr. and Mrs. HERMAN DEVRIES

TEACHERS OF SINGING  
Address  
Mrs. Devries: Congress Hotel, Har. 3800.  
Mr. Devries: Gunn School, Wab. 2898.

### ESTHER LUNDY

NEW COMB  
SOPRANO

Address Secretary: 1625 Kimball Bldg., Chicago

### HOWARD WELLS

Pianist and Teacher  
Author of "THE PIANIST'S THUMB" and "EARS, BRAIN AND FINGERS"  
506 Fine Arts Bldg. Chicago, Ill.

### GORDON STRING QUARTET

JACQUES GORDON, 1st Violin CLARENCE EVANS, Viola  
WALTER HANCOCK, 2d Violin RICHARD WAGNER, Cello  
Management: Gordon String Quartet, Orchestra Hall, Chicago

### EDOUARD COTREUIL

Leading Bass-Baritone  
Chicago Civic Opera Company

### BRILLIANT-LIVEN

MUSIC SCHOOL  
MICHAEL LIVEN, Director  
PIANO—VIOLIN—HARMONY  
Studios: 829 Kimball Bldg.—1858 Humboldt Blvd., Chicago  
Tel. Spaulding 5159

### GORDON CAMPBELL

PIANIST—ACCOMPANIST—COACH  
Repertoire for Vocalists and Instrumentalists  
CHICAGO MUSICAL COLLEGE  
Home Phone: Edgewater 8921

### ELSE HARTHAN ARENDT

SOPRANO  
Exclusive Management LOUISE QUEALY,  
845 Sunnyside Ave., Chicago

### EDWARD COLLINS

Pianist—Composer  
Conductor  
64 East Van Buren St., Chicago, Ill.



## Foreign News in Brief

### MELCHIOR TO SING IN PARIS

BERLIN.—Lauritz Melchior has been engaged to sing at the Paris Opera next spring. He will appear in the roles of Tristan and Siegmund. T.

### WARSAW TO HEAR ST. MATTHEW PASSION

BERLIN.—The Warsaw Philharmonic has announced the performance of Bach's St. Matthew Passion, which has never been heard in Poland's capital. T.

### FRANCES NASH HAS SUCCESS IN ROME

ROME.—Before a crowded house, Frances Nash, American pianist, played a varied program, comprising works by Bach, Mozart, Franck, Schumann, Casella, Prokofieff, Debussy and Saint-Saëns with impeccable technique, and a delicate but robust touch. Her interpretations, too, of the different styles was delightful. She had a great success. D. P.

### HEINRICH SCHÜTZ FESTIVAL FOR CASSEL

BERLIN.—The Heinrich Schütz Festival for 1930 is definitely fixed for Cassel. The Heinrich Schütz Circle has assumed responsibility for the choral department of the festival. T.

### LOUIS KRASNER WINS OVATION IN ROME

ROME.—Louis Krasner, American violinist, played Casella's concerto at the Augusteo here, and was tendered a genuine ovation for his fine bowing, beautiful tone and splendid interpretation. D. P.

### ELGAR WRITES CHRISTMAS CAROL FOR KING GEORGE

LONDON.—Sir Edward Elgar has just written a Christmas carol, which has been performed by the choir of St. George's Chapel, Windsor, to celebrate the recovery of the King of England. The music is in four-part harmony, and the words are by the 16th century poet, George Gascoigne. This is the first Elgar composition to be published since his Christmas carol last year. C.

### A REINHARDT PRODUCTION FOR MUNICH FESTIVAL

MUNICH.—One of the attractions of next season's Munich Festival is to be a performance of Strauss' Fledermaus in a production by Max Reinhardt. N.

### ELEANOR SPENCER SCORES IN ROME

ROME.—Eleanor Spencer, well-known American pianist, gave a most successful recital at Sala Sgambati on November 28, playing a varied program with impeccable technique, beautiful tone-color and depth of feeling. Her Scarlatti was brilliant, her G minor Schumann Sonata was a masterpiece of intellectual piano playing, sonorous and broad, while Pich-Mangiagalli's Danse d'Olaf could not have been given a more perfect performance. Miss Spencer was applauded to the echo. D. P.

### OVATION FOR RICHARD STRAUSS IN ROME

ROME.—Richard Strauss conducted the second concert of his music at the Augusteo before a house sold out at double the usual prices. He was given an ovation. He expects to pass the winter in Italy with his family, and has expressed his intention of buying a villa on the island of Capri. D. P.

### JAN SMETERLIN REPEATS SWEDISH SUCCESS IN HOLLAND

AMSTERDAM.—Jan Smetelin, who probably holds a record in Sweden for playing the greatest number of concerts in the shortest space of time, is repeating his popularity in Holland. Here, within the space of nine days, he played three times in The Hague (once with orchestra), in Amsterdam, Haarlem, Veendam, Winschoten and Roosendaal; three days later he appeared in Chemnitz. S.

### MUNICH PREPARING FOR SUMMER PROGRAM

MUNICH.—In connection with the Oberammergau Passion Play, which undoubtedly will again draw several hundred thousand visitors from all corners of the globe, the city of Munich is preparing a varied and highly interesting program for the coming



CELEBRATED MUSICIANS TO HOLD GAMBOLE

at Carnegie Hall, New York, on December 30, for the benefit of the Edward MacDowell Association of Petersburg, N. H. The picture was taken at a rehearsal meeting held at the home of Ernest Schelling, and includes, (right to left) besides Mr. Schelling, Fritz Kreisler, Willem Mengelberg, Walter Damrosch, Jose Iturbi, Josef Lhevinne, Alfred Pochon, Ernest Hutcheson, Albert Stoessel, Felix Salmond and Emilio de Gogorza. (Cosmo News Photo)

summer months. Besides the regular yearly Mozart-Wagner Festival at the Prinzregententheater there will be a Richard Strauss week containing his principal stage works, among them re-studies of productions of Rosenkavalier and The Legend of Joseph.

Toscanini and the New York Philharmonic Orchestra, and Mengelberg with the Koncertgebouw Orchestra of Amsterdam will make their first appearance in Munich during this summer. Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra, is the official guest-conductor of the Festival Symphony Concert (given by the State Opera Orchestra) in the month of August.

Concerts by the Society for Contemporary Music, a performance of Fledermaus under Max Reinhardt, and finally a performance of Beethoven's Ninth Symphony are also scheduled for the summer's musical program. A. N.

### TWO WELLESZ WORKS FOR BERLIN FESTIVAL WEEKS

BERLIN.—Two stage works by Egon Wellesz, Viennese composer, are to be produced during the Berlin Festival Weeks next summer. They are the opera, Alkestis, and the pantomime, Sacrifice of the Captive. They will be performed at the Municipal Opera. T.

### MILHAUD'S NEW PERCUSSION CONCERTO

PARIS.—Darius Milhaud has just completed a concerto for percussion instruments with orchestral accompaniment. The work requires a virtuoso "soloist." B.

### NEW TENOR FOR BAYREUTH

BERLIN.—The title role in the newly mounted production of Tannhäuser, which Siegfried Wagner has announced for next summer's Bayreuth Festival, is to be sung by the young Hungarian tenor, Sigismund

Pilinsky, who scored a great success at his first appearance in Berlin. Particular interest attaches to this production, as it is one of those to be conducted by Toscanini.

The other roles will be sung by Maria

Müller (Elisabeth), Ruth Jost-Arden (Venus), Ivar Andresen (Landgraf) and Herbert Jansen (Wolfram). Hugo Rüdel will be in charge of the chorus, as usual and Laban will direct the ballet. T.

To Those Singers  
who are singing

# TREES

by Oscar Rasbach  
Poem by Joyce Kilmer



We are preparing a national publicity campaign on this song and should like to use your name, programs or remarks about the song. Will you kindly send your programs, etc., to our Advertising Department?

G. SCHIRMER (Inc.), 3 East 43rd St., New York, N. Y.

# RAISA

Management:  
**R. E. JOHNSTON**  
1451 Broadway New York

Middlewest and West Representative  
Civic Concert Service, Inc., Dena Harshberger, Pres.  
BALDWIN PIANO BRUNSWICK RECORDS

# RIMINI

# LEVITZKI

## PIANIST

Season 1929-1930  
October to January in Europe  
February to May in America

Concert Management: **DANIEL MAYER Inc.**  
1516-17 Steinway Hall, 113 West 57th Street, New York  
Steinway Piano "His Master's Voice" Records

### The Westminster Choir School's Amazing Influence

The Dayton Westminster Choir is developing an extraordinary extension of its influence in and about Ithaca, where the Westminster Choir School is now located. The program of the churches, a list of which follows, is carried on by the Westminster Choir School, the music in each case being directed by a student who is assigned by the school. The school takes full responsibility for the music, and there is constant faculty supervision. The school library is at the command of each church, so that there is no difficulty about the quality of music that is used. The list of churches is as follows, the list giving the name of the city, the name of the church, and the name of the student who is serving in each case as Minister of Music:

Auburn, N. Y.—First Baptist Church, W. R. Hallman; First Presbyterian Church, Earl Evans; First Methodist Church, Charles Beachler.  
Binghamton, N. Y.—North Presbyterian Church, Robert Jensen; Tabernacle Methodist Church, Harry Krimmel; Broad Avenue Presbyterian Church, Wesley Hoad.  
Canandaigua, N. Y.—First Baptist Church, Elizabeth Evans.  
Elmira, N. Y.—Park Church, George Krueger; First Methodist Church, Nelle Urick; First Baptist Church, David Embler, Jr.  
Geneva, N. Y.—North Presbyterian Church, Agnes McLean; First Presbyterian Church, Ruth Stauber; First Baptist Church, Lucile Becker.  
Groton, N. Y.—First Baptist Church, Mary Keeley; First Congregational Church, Ray Smathers.  
Homer, N. Y.—Congregational Church, Ruth Painter.  
Hornell, N. Y.—First Presbyterian Church, Fred Holler.  
Ithaca, N. Y.—First Congregational Church, John Baumgartner; Lutheran Association, Virginia Fischer; Unitarian Church, Louise Jones; First Methodist Church, Milton Kelly; State Street Methodist Church, Elizabeth Krueger.  
Oneida, N. Y.—Oneida Baptist Church, Henri Emurian.  
Owego, N. Y.—Trinity M. E. Church, Gustav Herlan.  
Owego, N. Y.—First Baptist Church, Olive Graves; First M. E. Church, Eugene Knotts; First Presbyterian Union, Harold Reusser.  
Rochester, N. Y.—Central Presbyterian Church, Clarence Farris.  
Sayre, Pa.—First M. E. Church, Marguerite Saylor.  
Syracuse, N. Y.—First Baptist Church, John Clouch; Delaware Street Baptist Church, J. Alvin Keen; East Genesee Presbyterian Church, Anne Ewing; Erwin Methodist Church, Ora Hedgpeth; Calvary Baptist Church, Harold Hedgpeth; Tabernacle Baptist Church, Dorothea Maier.  
Trumansburg, N. Y.—First Methodist Church, Emilie Miller.  
Watertown, N. Y.—First Presbyterian Church, Wesley Beans.  
West Groton, N. Y.—Congregational Church, Ray Smathers.  
Wilkes-Barre, Pa.—Westminster Presbyterian Church, Frederick Allen.

The work started this fall with an all-day festival for the pastors, the Ministers

of Music and the organists, closing with an evening meal and service by the Westminster Choir. The last week in October the adult choirs came together for the first time. Fifteen hundred singers, with their pastors, were present. A banquet was served, followed by a program by the Westminster Choir for the inspiration of the choristers. At the present time there are 3,500 singers in these choirs. The choirs in each church are graded as follows: junior choirs, ages five to eleven; junior high school choirs, ages eleven to fourteen; high school choirs, ages fourteen to eighteen; adult choirs. The choirs will come together at stated intervals during the year, and it is planned to have a choir festival in June, in addition to the big two-day festival for all choirs at Taughanock Falls, June 17 and 18. About 4,000 singers will take part in the festival.

The Ministers of Music have organized the Westminster Conductors' Guild of the Westminster Choir School, which holds weekly meetings, at which there is frank discussion of their problems.

### Catherine De Vogel Captivates Erie and Easton, Pa.

Catherine De Vogel, Dutch soprano, whose costume recitals of folksongs of Holland, France, England and Germany have created a widespread vogue for this attractive artist, recently sang for the convention of the State Federation of Pennsylvania Women and the Little Theater of Lafayette College course, in Easton. Her success in both concerts was complete.

Reviewing the former appearance, the Erie Dispatch Herald says:

"A large audience composed of delegates to the State Federation of Pennsylvania Women and members of the Erie Woman's Club was completely captivated by the charm and exquisite artistry of Catherine de Vogel, who appeared in a costume recital of ancient folksongs at Masonic Hall, Tuesday evening. Her superb voice is clear and flexible and her delightful mimicry and interpretation show great versatility.

"Mme. de Vogel wore a demure costume with velvet skirt, lace cap and fichu for the group of Dutch songs which were gay and delicately humorous. The songs were in dialect and the simplicity with which she told the story of the songs was most appealing. A lovely Dutch lullaby completed the first group.

"Mme. de Vogel brought to her audience a breath of other lands and by-gone days in the German, French and Irish songs. The

representations were unique pictorially—every naive attitude and alluring gesture told a story. . . ."

The following is from the Easton Express: "Folksongs of four European countries of the 17th and 18th centuries were sung in a full rich soprano by Mme. Catherine De Vogel in Pardee Hall, Lafayette College . . . to a large and deeply appreciative audience. The noted singer came to Lafayette College, under the auspices of the Little Theatre, directed by Prof. Gilmer, head of the department of dramatic art. Not only was the singing of Madame De Vogel excellent in tone quality and enunciation, but her mimetic powers to express the spirit and meaning of the songs . . . made the program highly enjoyable. . . . The quaint and beautiful costumes she wore assisted greatly in the interpretation of her numbers."

In addition to these notices, Mme. De Vogel received letters of appreciation from John Warren Erb, professor of music, and Professor Albert H. Gilmer of Lafayette College.

Other recent successful appearances of Mme. De Vogel and her gifted piano partner, Lina Mol, were in Chicago, Boston, Reading, Pa., and other cities.

### Frida Leider for Paris Grand Opera

Frida Leider, the great Wagnerian soprano who is at present winning triumphs with the Chicago Civic Opera, has just been secured to sing Isolde when Wagner's Tristan and



FRIDA LEIDER

Isolde is given at the Paris Grand Opera the latter part of May, 1930. It will be, if memory serves right, the first time that Tristan and Isolde has been sung in German in France since the war. Mme. Leider will also sing several other of her famous roles while in the French capital, where her appearances are already awaited with great eagerness by the French public.

At the close of her Paris engagement, Mme. Leider will go to London, where she will sing her seventh consecutive season at Covent Garden.

Though very few singers of the Chicago Civic Opera have as yet been reengaged, the MUSICAL COURIER is in a position to inform its readers that Frida Leider will again sing with the company next season. This announcement indicates that the German repertory has come to stay with the Chicago Civic Opera Company, of which Mme. Leider is one of the foremost members.

### Bamberger Music Scholarships

The Bamberger Music Scholarships are being continued under a newly formulated

plan. As before, eight scholarships of two years each will be given to successful contestants in violin and piano; four of these scholarships constitute courses at the Institute of Musical Art and are given to more advanced students between the ages of seventeen and twenty-two. The remaining four provide private instruction under competent tutors, and are presented to young musicians up to the age of seventeen. There will also be awarded sixteen certificates of merit. The contest is open to residents of New Jersey in the counties of Essex, Morris, Bergen, Hudson, Union, Somerset, Middlesex and Monmouth. Applications must be made before January 20, 1930.

### Seagle Teaching in Washington

Fortunate indeed are the pupils of the King-Smith Studio in Washington, D. C., to be able to study with such a master as Oscar Seagle. Through the foresight and good judgment of their president they are now having their voices guided by a great teacher. Twice a month he goes to them. At first he was to go only once a month, but the demand for lessons was so great that he now has to go every other week.

Last month, Mr. Seagle was introduced to an exclusive audience at the King-Smith Studio and gave an evening concert. Many of the diplomatic set were present. Among his old friends were Mr. and Mrs. Lawrence Townsend, the new Senator from Tennessee and his wife, Mr. and Mrs. Block, Helen Fetter, and many of his former pupils, all of whom are now doing professional work in Washington.

During the entire program the enthusiasm of the audience was the kind that always greets Mr. Seagle whenever and wherever he sings. It was the sincere unlimited appreciation for a wonderful voice so perfectly controlled that it is the unrestricted means of expression of the soul of a real artist. The remarkable thing about Mr. Seagle's singing on this particular occasion was the fact that he had given twenty individual lessons during the day. When he sang in the evening, however, his voice was as fresh as if he had not been teaching at all.

No little credit must be given to Mr. Seagle's accompanist, Pauline Gold, who seemed to anticipate his every mood in such a manner that the notes from the piano and his voice seemed to be one.

Mr. Seagle and Mrs. Gold were scheduled to leave recently for Grand Rapids where he was to be the guest artist for the St. Cecilia Club. Mr. Seagle is now very busy at his attractive New York studio.

### Farnam Plays Temple Emanu-El Organ

Those present at Lynnwood Farnam's recital, given on the lovely new organ in the grand new Temple Emanu-El, Fifth Avenue and Sixty-fifth Street, were amply repaid in hearing a delightful program. Such praise, however, is not unusual in the case of Lynnwood Farnam, whose Bach and Precursors programs (on Sundays and Mondays in the Church of the Holy Communion, New York), have won for him added glory and he is known among organists as a most impeccable player who has won renown among non-professionals as one who plays classic music, stupendous music, dainty music, program-music, all in a way exactly meant by the composers.

Listeners at the magnificent new Temple heard Widor's finale (second symphony) presented in a most interesting way, clean and rhythmic; Sowerby's modernistic Carillon, with its reiterated chime-tones, was indeed beautiful in every detail, with chimes now loud, now soft, now near-by, then fading in the distance; Tournemire's short pieces were full of that touch which made them absolutely characteristic, while Honegger was represented by his fugue in C sharp, full of sharp outline. Baumgartner's Divertissement (manuscript) was liked, and Karg-Elert's impressionistic music fairly shimmered in delicacy, containing carefully planned details of registration and effects. Vierne's Westminster Chimes was full of interest from beginning to end, and the several reiterated notes were heard in various styles and tempi, organist Farnam playing in fascinating manner. Mr. Farnam will begin a tour to the Pacific coast in January, when it is safe to say he will be greeted by thousands of music-lovers.

## EARLE LAROS

### Pianist-Conductor

"His Mozart is full of grace, charm and vivacity."

"The Orchestra played with an infectious rhythm."

RECITAL MANAGEMENT ARTHUR JUDSON

STEINWAY BUILDING, NEW YORK

Baldwin Piano

Welte-Mignon (Lic.) Records

## katharine gorin

Management: Beckhard & Macfarlane, Incorporated, Fisk Building, New York City



## REINALD WERREN RATH BARITONE

Management: Wolfsohn Musical Bureau of New York, Inc., New York City

## MAAZEL

"Heartily applauded. Plays within the poetic vein of the composer."  
—New York Times.  
"Great technic, brilliant and controlled dynamic gradations. Audience highly gratified."  
—New York Sun.  
"The season's first pianist discovery of appreciable merit. A poet as well as a virtuoso."  
—Brooklyn Eagle.

Concert Management Vera Bull Hull, Steinway Building, New York  
For Europe: George Albert Bachaus, Berlin



# NEW YORK CONCERTS

## DECEMBER 16

### Mildred Titcomb

A distinct pianistic talent and innate sense of virtuosity were the outstanding characteristics of the debut recital of Mildred Titcomb at Town Hall. With her first number, the Beethoven sonata, No. 2, opus 31, she immediately impressed herself upon her audience as a serious, ambitious young artist, with much to impart and the technical and musicianly capacity to do so. With digital fluency, Miss Titcomb drew forth a singing quality from the piano, revealing a rich, vivid temperament that had its own striking appeal.

In the Schumann Fantasietucke, and Chopin's fantasia, nocturne and valse, the pianist gave full play to a lively imagination, with gratifying results. There followed shorter pieces, Intermezzo polacca, by Paderewski; La Cathédral engloûte, Debussy; Amourette de Pierrot, by Sigismond Stojowski, with whom Miss Titcomb has been studying here in New York, and Triana, by Albeniz, all of which brought instant and obvious response from the audience.

### Richard Singer

In the evening a good sized audience attended the piano recital of Richard Singer at Calif Hall. Beginning his program with the Fantasy, Op. 49 of Chopin and the F minor sonata by Beethoven, he continued with the Variations for Two Pianos on a Theme of Beethoven by Saint-Saëns. He was assisted in this last named number by his master pupil, Charlotte Trystman, whose admirable playing blended well with that of Mr. Singer. The balance of the program included short pieces by Cyril Scott, Eugene Goossens, George Gershwin and two of Mr. Singer's own compositions, Moonlight on Capri and Tarantella. In his playing this artist revealed a large tone, brilliant in color, combined with good technic. His interpretations showed careful study, and difficult passages were handled with sureness and ease.

## DECEMBER 17

### Ray Porter Miller

The third New York recital of Ray Porter Miller, a young Philadelphian soprano, attracted a good-sized audience to Town Hall in the evening. Those that braved the inclemency of the weather were rewarded by an unusual program unusually well sung. There were unfamiliar but interesting airs by Traetta and Veracini, a recitative and aria by Mozart, a Pastorale sans paroles by Stravinsky, three Chansons by Honegger (new here) and Russian numbers by Taneff, Rimsky-Korsakoff, and Rachmaninoff.

The Stravinsky and Honegger songs demand just such a limpid, flexible voice as Miss Miller possesses, and in them she did her most effective work; although all through her program the young artist showed interesting interpretive powers and ingratiating voice quality. The recital closed with English songs by Dunn, Carpenter and Manning. Charles Hollister accompanied.

### Rubinstein Club Concert

The Rubinstein Club, Mrs. William Rogers Chapman, president, gave a brilliant evening choral concert to a capacity audience on December 17, in the grand ballroom of the Hotel Plaza, under the direction of Dr. William R. Chapman.

The Yuletide program rendered by the choral included the Hallelujah Chorus, O Holy Night, St. Nicholas His Roundelay (Warner), Christmas Snow (Grieg) arr. by Deems Taylor, Holy Christmas Night (Lassen), Sailors' Christmas (Chaminade), Night (Golson), Sleep Song (Hadley) and Funiculi, Funicula (Denza). Incidental solos were sung by Ida Weingaertner, Blanche Stoney, Mrs. G. P. Brimlow, Isabel Henderson and Mrs. C. B. Keiser. The assisting artists were Jane Carroll, mezzo soprano of the Metropolitan Opera, and Earle Renwick, baritone. Miss Carroll sang an aria from Samson et Dalila and two groups of songs, while Mr. Renwick rendered the prologue from Pagliacci, Last Hour (Kramer), Inter Nos (MacFayden), Old Londonderry Air, a group of old Irish Airs, and It Is Enough (from Elijah). Miss Carroll and Mr. Renwick closed with the duet from Don Giovanni.

The invited guests of honor included many distinguished and prominent musicians of the city, among them Henry Hadley, Walter Kramer, Deems Taylor, Dr. Henry Van Dyke, Mr. and Mrs. Leonard Lieblich, and the sister presidents of affiliated clubs. Dancing followed the concert to music furnished by Orlando's Orchestra. The next luncheon and musicale will be given on January 7.

### Victor Prahl

At Engineering Auditorium Victor Prahl, baritone, was heard in recital. His program

was varied and interesting, further enhanced by the musicianship and vocal allurements of the artist.

He sang five old English songs, six Schumann lieder, six Prose Lyriques by Jacques Pillois, and some very attractive numbers by John Alden Carpenter. Mr. Pillois accompanied the singer in his compositions, while for the other songs Viola Peters assisted at the piano.

The baritone disclosed a voice of good resonance and carrying power, and a refined and cultured style which stood him to good advantage in songs of the more lyric type. Into the English numbers he injected a flavor of humor which was quite delectable and among the Schumann numbers he sang the Intermezzo with a suavity and sensitivity that caused it to stand out.

In the Pillois songs one heard a composer who is of the conservative school; title, Prose Lyriques, is admirably chosen. The melody flows easily, it fits the lyrics completely, and each song is a distinct and complete whole in itself, with originality and individuality. The last had to be repeated.

The Carpenter songs added a touch of patriotism to the program, with the popular Jazzboys receiving vociferous applause. A very friendly audience applauded the singer throughout the entire recital.

### Philadelphia Orchestra

(See story on page 6)

## DECEMBER 18

### Ernest Hutcheson

Ernest Hutcheson was the artist to appear in the intimate recital series at the Barbizon on Wednesday evening. He played a sonata by Beethoven—the Appassionata—a Chopin group, two of his own compositions—Capriccio, Op. 10, No. 2, and Humoresque—his own arrangement of The Ride of the Valkyries, two Medtner Fairytale (by request—and they should be oftener requested), and pieces by Godowsky and Debussy.

It was a delightful recital, the program, as is seen, being well selected, and the readings admirable in their technical aspects and distinguished by notably good taste, refinement and restraint. Mr. Hutcheson's wealth of imagination is evident in all that he does, and lends richness of color to the variety of dynamic shading which characterizes his interpretations. He achieves eloquence in the melodic line and clarity in passages that are many voiced, and he has command of climax and dramatic effect.

A very satisfying artistic offering, heartily applauded. Among the many encores was an entertaining Marionette Show by Goossens.

### Down Town Glee Club

The Down Town Glee Club, Channing Lefebvre, conductor, gave a concert at Carnegie Hall on Wednesday evening, assisted by Ethel Fox, soprano, and the Chorister Boys of the Cathedral of St. John the Divine.

The club opened with old English, Russian and French numbers, later being heard in two further groups and closing with three other numbers in which the Cathedral boys assisted. They made a good showing and the audience gave warm applause.

Miss Fox, a charming young artist, had little difficulty in winning her listeners. She contributed two sets of songs in which she made an excellent impression. She has one of the loveliest young lyric soprano voices now before the public and sings with admirable taste and skill. Her diction is clear and she is altogether a youngster who bears watching.

### League of Composers

The League of Composers concert at Town Hall on Wednesday was given brilliance by the presence of two eminently able composers who conducted their own works, and by one equally able conductor who put an immense amount of good-will, musicianship and technical facility into the accomplishment of a task that was largely futile. This conductor was Alexander Smallens who presented Webern's Symphony for Chamber Orchestra, Hindemith's Concerto for Organ and Chamber Orchestra, and Casella's Serenade for Wind Instruments. This Casella work is of interest. It is amusing, entertaining, brilliant, full of variety, and replete with that wealth of imagination for which Casella is known. But the other works—the Hindemith and the Webern! Hindemith is one of the most gifted of the younger generation of Germans, but his organ concerto, beautifully played by Lynnwood Farnham, seemed pretty futile. It was given in October in Washington at the Library of Congress chamber music festival, but really seems scarcely worth repetition. Hindemith has done things so much better. Webern is the one outstanding disciple of the Schoenberg

idiom who clings to his master's methods, even after his master has moved on a bit. The League audience laughed him and his whines out of court. Quite right! If modernism depended for progress upon the Weberns it would get nowhere.

A modern who is really accomplishing things is Louis Gruenberg whose Daniel Jazz was repeated—and welcome—at this concert. It is not new and has been heard many times in America and Europe after being introduced to Europe at one of the festivals of the International Society for Contemporary Music. It is, so far as this writer knows, the sanest piece of jazz in serious form that has ever been written. Gruenberg treats the jazz idiom delicately and with an amazing wealth of technical resource. He does not gush and gasp in sickening sentimentality, nor does he take seriously a thing that is not serious at all. Also he does not introduce Broadway idioms or slap-stick comedy. His humor is as refined as that of Mozart or Rossini. He takes the public into his confidence, and audience and composer laugh together not at but with the Negro—for Gruenberg is far too good humored to jeer at the Negro or to patronize him. Gruenberg himself conducted and did so with skill.

Dan Gridley, tenor, who has won renown by his many successes here, added a feather to his cap by his sympathetic interpretation of this music. His understanding of it was perfect, and he sang it with restraint and significance. There was no exaggeration in his reading of the vocal part of the score. He ably seconded the composer in giving this really great work the simplicity that is its due.

Eugene Goossens also was present in person, and conducted his own Concertino for double orchestra. An extraordinarily brilliant piece of writing, even for the inordinately brilliant Goossens. This young man must just dash off such things between breakfast and lunch as a matter of amusement, so spontaneous does it all sound, and so utterly and unaffectedly natural. It flows along delightfully, beautifully, and holds the attention by its scintillating and glittering vivacity and variety of color and effect.

There were, of course, efforts on the part of the ultras to applaud the ultras, but the real successes of the evening belonged to the conservative moderns, Gruenberg, Goossens and Casella.

### Rhea Silberta

Rhea Silberta continued her lectures on Great Personalities in Music with a discussion of Brahms. This was the fourth in the series which this well known composer-pianist is giving on Wednesday mornings at Aeolian Hall.

As at previous lectures, Miss Silberta's unflinching sense of humor and the unaffected manner in which she talked added interest and gave validity to the life of the musician she discussed. Miss Silberta told her audience that Brahms was the type of man who proved a staunch friend, that he was unassuming, had a fine sense of humor, and, in addition to being the last of the great composers of the classic school, was an exceptionally fine pianist. Interesting side-lights were given on the meeting of Brahms with Liszt, the sympathetic understanding which existed between the composer and Joachim, and also the loyalty and friendship which he had for Robert and Clara Schumann.

According to Miss Silberta, Brahms sprang upon the musical world a full-fledged musician, very little of his writings having to be discarded in later years because of a growth in musicianship. He was indeed fortunate, too, in having Robert Schumann for a patron, for he always was sure of a hearing for his works, even though many of them were criticized. One of the reasons for the difficulty in reading his music, said Miss Silberta, is that, while he wrote in the accepted forms, he modulated with such freedom and displayed such a fecund imagination that one cannot "guess" what is coming next. Miss Silberta further said that in his day Brahms was not considered dry and pedantic, that this legend has grown up around him since that time. His emotional and musical outlook were thoroughly modern but he did not entirely disregard the models left by his predecessors.

Miss Silberta illustrated her lecture by playing a piano solo by the composer under discussion and having Vivienne de Veau sing some of the Brahms songs. Both artists were well received by the audience.

# Dr. G. de KOOS

Concert Manager

## TOURS ARRANGED IN ALL EUROPEAN COUNTRIES

9 Dedelstraat

The Hague, Holland

## DECEMBER 19

### Philharmonic-Symphony

The Thursday night audience was regaled by excerpts from Alcina, an old Handel opera. Dances from de Falla's The Three-Cornered Hat, and Beethoven's Eroica Symphony. The lovely Handel music, which to jaded twentieth century ears has lost none of its freshness and charm, was given by Mr. Mengelberg in just the right vein, and afforded genuine pleasure. De Falla's familiar dances had a sparkling performance, while the Eroica received the broad, sympathetic and altogether satisfying treatment which is Mengelbergian.

### Haarlem Philharmonic Society

The second of this season's concerts by the Haarlem Philharmonic Society in the ballroom of the Hotel Astor presented an array of splendid artists. Grace Divine, young American Metropolitan Opera contralto, was heard to good advantage in Schubert songs and operatic airs by Meyerbeer and Donizetti. She was warmly applauded. Herbert Heyner, English baritone, sang some attractive "art folksongs" and numbers seasonable to the Yuletide. Marcel Grandjany, French master-harpist, gave of his polished art in several solos, which included a clever piece of his own. The accompanists to the singers were Evelyn Smith and Madeleine Marshall. A large gathering enjoyed the music and encored the soloists.

### Artistic Morning Musicales

The thirty-fourth Artistic Morning at Hotel Plaza December 19, was hugely enjoyed by an audience which completely filled the beautiful new ballroom including the boxes, the outstanding attraction being Lucrezia Bori, soprano of the Metropolitan Opera Company. The diva was in fine voice and looked charming. She made a special hit with Micaela's aria (Carmen), which she sang with unusual delicacy. Un Reve, Si Tu Le Veux and Toujours (Tchaikow—Continued on page 20)

# EDITH NICHOLS



## Exponent of Lilli Lehmann's Vocal Principles

Vocal diagnosis of every individual. A stimulating, thoroughly practical course.

Classes and special groups now forming.

For trial and voice diagnosis arrangements, communicate with Secretary.

222 West 83rd Street  
New York  
Endicott 8877

# WILLIAM SIMMONS

Baritone

TEACHER OF SINGING

127 West 75th Street, New York City

Telephones: Trafalgar 8260 and Endicott 1185



## NEW YORK CONCERTS

(Continued from page 19)

sky) with two French songs as encore, viz., *If I Were a Gardener* (Jacobson) and *Primavera*; these were indeed beautiful in detail of expression and interpretation, the audience listening with hushed attention. Mr. Zinbalist shared with pianist Emanuel Bay in playing Handel's E major sonata, also modern pieces, and Wilfrid Pelletier was as the piano for Miss Bori.

### New York Opera Club

The New York Opera Club, Charlotte Lund, founder and president, held its first evening concert of the season at Chalf's on Thursday evening. A good sized audience attended and the concert proved most enjoyable, beginning as it did with a reception followed by a well arranged and well performed program.

As is usually the case, many popular operatic arias figured on it and Mme. Lund came in for the greatest share of the audience's favor. She has been in excellent voice this season and her singing gave much pleasure. The voice was clear, true and brilliant and Mme. Lund sang with finish and style. She was warmly received. The other members of the company added to the artistic standard of the evening.

### DECEMBER 20

#### Russian Symphonic Choir

The Russian Symphonic Choir, Basile Kibalachich director, gave the Artists' Recital in the series at the Washington Irving High School. The splendidly schooled and attractively costumed body of singers discoursed a program of sacred, classical and folk music, among the last group being several attractive arrangements by Mr. Kibalachich. The incidental solos were sung by Mme. Z. Ivanova, soprano; Mr. Mamonoff, tenor, and Mr. Slepuchkin, baritone. Enthusiasm prevailed throughout the evening.

#### Biltmore Musicale

Margaret Matzenauer, Metropolitan Opera contralto, Donald Thayer, baritone, and San-Malo, violinist, were the artists appearing at the Friday Morning Biltmore Musicale on December 20.

A huge audience was present, despite the Xmas shopping, and the program proved to be most enjoyable. Mme. Matzenauer, a stunning figure in black, before she had sung many bars of the *Ah! Mon Fils*, from *Le Prophète* (Meyerbeer) revealed the fact that she was in fine fettle. All the lusciousness and beauty of her gorgeous voice was displayed. And what a warmth there is to her middle and lower registers, while the top notes were full and ringing. She was recalled numberless times and responded with two encores: *Hills*, by her accompanist, Frank LaForge, and *Papillons*. Mme. Matzenauer was accorded another enthusiastic reception after a later group of German, finely done.

San-Malo offered an aria by Tartini and the Saint-Saëns allegro de concert for his first pieces. His is a beautiful tone and with an all encompassing technic he makes little of difficulties. As an interpreter he has the gift of holding his audience's interest to the final note. Cordially received, he increased the impression made in a later group and extra numbers.

Donald Thayer, baritone, earned a goodly

share of the morning's honors for his really beautiful singing. His is one of the finest baritone voices heard here in some time. He is also a skilled interpreter. For the opening he sang *Where E'er You Walk* (Handel) and *It is Enough* from the *Elijah*. These were given with a tonal richness and an elegance of style that found their mark with the audience. Later he did three Rasbach songs, of which *Trees* was beautifully sung. The audience, quite under the spell of Mr. Thayer's art, recalled him several times, and he gave two encores. Mr. Thayer bears watching. Rudolph Gruen was at the piano for singer and violinist.

This established series, under R. E. Johnston's management, draws a large and fashionable audience yearly. The best artists, and any who have come into particular prominence of late, are engaged. The programs are especially well arranged—and not too long, with enough variety to please one and all.

### DECEMBER 22

#### Ruth St. Denis and Ted Shawn

Ruth St. Denis and Ted Shawn began a two-weeks engagement at the Forrest Theater last Sunday evening, and, as is inevitable at performances of the Denishawn Dancers, they were greeted by a very large and demonstrative audience. They are appearing in programs of their greatest dance creations, and on Sunday they again submerged themselves in whatever characters they impersonated, making them vital personalities for the audience.

Miss St. Denis gave her inimitable interpretation of a Brahms Waltz and Liszt's *Lieberstraum*. She also was seen in the beautiful *White Jade*, the exotic *Bas Relief Figure* from *Angkor-Vat*, as well as in several other solos, notable among which was the *Nautch Dance* from *Bakawali*.

Ted Shawn scored his greatest success—at least as far as applause was concerned—with his *Flamenco Dance*, which was encored twice. Artistically, however, perhaps his tour de force was the *Cosmic Dance* of *Siva*. The *Spear Dance*, *Ramadan Dance*, *Death of the Bull God* also were danced by Mr. Shawn, and with all the skill and art for which he has become famous.

Miss St. Denis and Mr. Shawn also were presented in a duet suite, three memorable number entitled *Tillers of the Soil*, *Idyll* and *Nocturne*. The program was concluded with *Josephine and Hippolyte*, danced to music by Drigo, a number which is so well known and so well liked in the Denishawn repertory that further comment regarding it is unnecessary.

The dancers were assisted by Sol Cohen, violin-conductor, Mary Campbell, piano; Hugo Bergamasco, flute, and Muriel Watson, percussion, who gave excellent support throughout the program.

#### Philharmonic Symphony

Featuring last Sunday afternoon's concert of the Philharmonic Orchestra at Carnegie Hall was the appearance of Ossip Gabrilowitsch as soloist in a memorable performance of Schumann's ever-lovely piano concerto. For this thrice-admirable artist the music of Schumann is verily "Specialité de la Maison," for no pianist surpasses him in the ability to sense and communicate the poetic import of music from this romantic source. Consequently there was abundant reason for the great enthusiasm of Mr. Gabrilowitsch's listeners.

For purely orchestral numbers of the program Mr. Mengelberg repeated the fragments from Handel's *Alcina* and the *Eroica* symphony of Beethoven, both items having appeared on Thursday evenings' list.

#### Adesti Chorus

Xmas was ushered in early this year—and charmingly—by the *Adesti Chorus*, under the direction of Margaret Dessoff, assisted by the A Capella Singers of New York. They gave a program of Yuletide music at Town Hall on Sunday afternoon which proved

### André Skalski Engaged by Chicago Musical College

An important announcement was made this week by the Chicago Musical College of the engagement for a period of years of André Skalski, distinguished pianist and conductor. Mr. Skalski will begin his duties at the college during the summer master school, which opens on June 23 and closes on August 2. During the six weeks' period Mr. Skalski will not only give private lessons in piano, but will hold repertory interpretation classes, conducting and score-reading classes and ensemble classes.

Born in Warsaw, Poland, some thirty-four years ago, André Skalski, though still young in years, has had considerable musical experience both as pianist and conductor. He made his debut in his native land at the age of eleven and studied violin with Hans Sitt, and one of his teachers was Robert Teichmüller at the Royal Conservatory of Music in Leipzig. He studied theory and composition with Max Reger and conducting and score reading with Arthur Nikisch. His first appearance as an operatic conductor took place in 1912. At the age of twenty he was at the conductor's desk of the Philharmonic Society Orchestra of Warsaw and the same year he appeared in several cities in piano recital. He also directed in Moscow, from which city he began a tour of Asia and the entire Orient both as pianist and conductor, meeting everywhere with the utmost success.

After his pilgrimage to the far East—Siberia, Japan, Manchuria, Korea, China, Java, the Malay States, Siam and French Indo-China—the young man reached Australia, where at the age of twenty-six he gave his initial piano recital in Sydney. There he was made conductor of the State Orchestra during Verbrugghen's absence, directing eighty-two orchestral concerts and playing ten solo recitals. In 1923 he accepted an offer to tour New Zealand, where he gave sixty piano recitals and in Sydney alone twenty-seven lecture-concerts, giving a vivid picture of practically the whole history of music and playing characteristic works of every period and composer.

In 1924 Skalski left Australia for England, playing in London and later accepting an offer as artistic and musical director of the

highly enjoyable and was unusually well sung. Miss Dessoff directed both choruses with skill and there were many admirable points about the performance of the program, which the audience warmly applauded.

#### Mr. and Mrs. Huss at Miss Mason's School

Mr. and Mrs. Henry Huss gave a recital recently at Miss Mason's School, The Castle, Tarrytown, N. Y. Assisting them were Pauline Jennings, Germaine Lemp (soprano), and Jeanette Weidman (pianist). The last two are artist-pupils of Mr. and Mrs. Huss.

Mr. Huss, a lineal descendant of a distinguished American family, with a musical inheritance as well, is a graduate of the Royal Conservatory, Munich. His composition in B minor, for a string quartet, took the annual prize given by the National Federation of Music Clubs, and his concerto in B major, it is said, has been called "the greatest piano concerto by an American composer," and Mr. Huss has played it with the Boston Symphony Orchestra, the New York Philharmonic Society, and the Pittsburgh, Cincinnati, Detroit, and Minneapolis orchestras. Mr. Huss' songs have been interpreted in concert by Homer, Gluck, and other singers, while Pugno, Rudolph Ganz, William M. Sherwood, and Katherine Goodson are among those who have played his piano compositions in public.

At the above mentioned recital Mr. Huss' interpretations of the Bach, Beethoven, and Chopin numbers, and his masterly playing of his own compositions, with their varied expressional range and distinguished quality, were at once an inspiration and an education to his audience. Especially admired among these were the *Concert Polonaise*, op. 26, and, among his songs, *It Was a Lover and His Lass*, and *A Book of Verses*.

Mrs. Huss, formerly Hildegard Hoffman,

Royal Carl Rosa Opera Company, which position he held until the end of 1925. After having conducted some two hundred operatic performances, he gave several piano recitals in the English provinces, after which he invaded the French Riviera, where he presented works of classic and modern composers.



ANDRE SKALSKI

Last year Skalski came to America and established himself from the first one of Chicago's leading musicians. Soon after his arrival he founded the orchestra which bears his name and which this season is giving a series of concerts under the direction of Bertha Ott. Mr. Skalski has also appeared as pianist in this country, meeting with the same favor here as abroad, in the Antipodes and in Asia.

The Chicago Musical College also announces that several free scholarships in classes in piano, repertory, interpretation and ensemble will be competed for the week previous to the opening of the summer master school. For further information regarding these free scholarships with Mr. Skalski, interested parties should address the registrar of the Chicago Musical College, Chicago, Ill.

the possessor of a beautiful soprano voice which has inspired much of her husband's splendid music, gave a delightful interpretation to some of his songs included on the program. Her knowledge of the structure and content of an art work in music, her pure tone, her exquisite and understandable diction, and her charming personality, have always assured her in her many public appearances of a warmly appreciative reception.

Miss Jennings, a member of the Castle faculty, and widely known as a pianist, writer and lecturer on music, explained the themes of the numbers rendered by Mr. Huss. Miss Jennings has given lecture recitals at Columbia University, Brooklyn Institute of Arts and Sciences, University of Virginia, and at many other institutions. Her frequent lecture recitals at the Castle School add greatly to the cultural life of the faculty and students. Miss Lemp's contribution to the program of three songs was much appreciated, and Miss Weidman proved to be a skilled and sympathetic accompanist. H.

#### Raymond Bauman Heard at Federation Lecture

The Paris Chapter of the American Federation of Arts sponsored a lecture by H. A. Jules-Bois in honor of Albert, King of the Belgians, on November 23, in the lecture hall of the Metropolitan Museum of Art, New York. The event was under the patronage of the Belgian and French Ambassadors to the United States, the Princess de Ligne, the Consul General of France at New York and the Consul of Belgium at New York, as well as a committee of honor made up of distinguished personages. A feature of the lecture was the playing of National Anthems by Raymond Bauman, who gave his own arrangements of the hymns.

### WESTDEUTSCHE KONZERTDIREKTION

Dr. Paul Schiff, President  
COLOGNE, GERMANY

Own concert courses in many cities throughout Germany  
Management of concert tours throughout Europe

## HENRI DEERING

PIANIST

Steinway Piano

RECITAL MANAGEMENT ARTHUR JUDSON, Steinway Hall, New York

Wolfe-Mignon (Lic.) Recordings

EARLE HUMMEL



V I O L I N I S T

## HUMMEL BROTHERS

Personal Representative: Ford Hummel

Room 1418, 113 West 57th St.

HEAR THEM—YOU WILL ENJOY IT

New York



STANLEY HUMMEL



# Lohengrin Magnificently Given by Chicago Civic Opera Co.

Hallie Stiles, in Debut, Rene Maison and Others Share Honors in Season's First Performance of Old Favorite—Other Operas Well Given.

TANNHAUSER, DECEMBER 15 (MATINEE)

CHICAGO.—Tannhauser was repeated for the sixth suburban special with the same cast heard the previous week, so well headed by Kipnis, Turner, Strack, Bonelli, Leider and Freund. Egon Pollak conducted.

DER ROSENKAVALIER, DECEMBER 16

Another performance of Rosenkavalier was served the Monday night habitues.

THE JEWESS, DECEMBER 17

With the lone exception of Chase Baromeo, who sang the role of Cardinal Di Brogni in place of Alexander Kipnis, the cast that sang at the first performance this season of Halevy's lyric drama, was again in good form, especially in the case of Rosa Raisa, who again starred as Rachel.

IL TROVATORE, DECEMBER 18

The old war-horse, Trovatore, may well be counted among the five operas which still draw the crowd and satisfy the taste of our opera patrons. Cyrena Van Gordon, who is not heard this season as often as we would like to hear her, sang delightfully and forcefully the role of Azucena, which she acted with much power and understanding. Miss Van Gordon has been with the company for many years, but it is doubtful if she has ever sung better than this year. Having now reached the zenith of her career, her art is so much admired as to warrant more appearances in the future.

Claudia Muzio once again was the Leonora and what a wonderful interpreter and singer the part has in this fine artist has long ago been attested. She sang gloriously and won several ovations. Moranzoni conducted a spirited performance.

LOHENGRIN, DECEMBER 19

The worst blizzard in eleven years did not prevent a large attendance from being on hand for the first performance this season of Lohengrin and for the debut of Hallie Stiles, who was the Elsa. Miss Stiles, an American girl who has already made a big name for herself as one of the stars of the Paris Opera Comique, was warmly received upon her first appearance on the stage.

Beautiful to look upon, dressed with that chic that denotes a Paris Opera Comique singer, the newcomer soon captivated the eye and that good impression was strengthened as she moved nearer the footlights. Here is a young woman who represents to perfection the romantic character created by Wagner. Youth, faith, chastity, and nobility were well accentuated by the new interpreter of a role that is rather pale unless it is conceived on such lines as portrayed by this American girl, who, it is stated, made her debut here in a role completely new to her and in which she showed unquestionably high artistry. If her portrayal had everything to recommend it, her song, too, left little to be desired. One may reproach lack of volume, but this drawback was made up for by the manner in which her tones were produced. Limpid tones of lovely golden quality were poured forth and charmed the ear. Miss Stiles, too, must be congratulated for not forcing her tone. She sings with ease and assurance; she knows how to phrase, and her vocal interpretation was on a par of excellence with her portrayal. A debut that presaged well for the future, and now we await with much eagerness to hear Miss Stiles in a role completely suited to the volume of her voice, and as, after all, her career so far has been made triumphant in French operas, we want to hear her in some of her best roles.

Rene Maison, who last year made nothing short of a sensation in the name part, duplicated the success in a role which seems to have been written for him. It lies well in his voice and permits the tenor to use that angelical mezza voce with which he tints some of his phrases, and he looks so well in his brilliant costumes as to give entire satisfaction. A more romantic personage could not be found today on the stage. A big night for Rene Maison.

The Ortrud of Maria Olszewska is a study that cannot be dismissed with a single sentence. It is a portrayal such as she presented that makes history in the annals of an opera company. Gorgeous by the vocal opulence of its tones, it achieved added greatness through the able handling of one of the greatest Wagnerian interpreters of the day.

Robert Ringling made the hit of his American career as Telramund. Cast aside were those ugly costumes in which he appeared last season, to be replaced by very appropriate apparel, worthy of an earl. In superb fettle, Ringling sang throughout the performance so well as to add to the brilliance of the per-

formance and to win the full approval of a delighted audience. By his acting, too, he made the role of Telramund stand out prominently, and he shared equally in the success of the night.

Alexander Kipnis was King Henry, which he sang very well, but may we ask Mr. Kipnis why he throws tradition to the winds and wears a coat of mail and a jeweled crown? We have been an admirer of Kipnis for many years, but such changes mark a lack of artistry or of understanding. We are well aware that the King of Germany, Henry the Fowler, was holding court in Brabant, levying troops to repel an invasion of the Hungarians at the time the episode took place, but we doubt if a king would render judgment in the open air dressed in a war uniform and wearing a diadem. Look at pictures of kings in museums; look at designs of the costumes of the king in Lohengrin and one would notice with regret that Mr. Kipnis opened himself to harsh criticism by his desire to improve on the part. Then, we did not like at all the little conversation that took place between the king and his herald while Elsa was singing her prayer. We presume that Defrere (the herald) was telling Kipnis (the king) that his crown was not straight on his head and that he looked more like King Dodo than King Henry, as Kipnis moved the diadem then to the center of his head. Then when Kipnis sang Mein Herr und Gott, nun ruf-ich dich, he removed the crown completely and we feel confident that no king ever removed his crown, even in church, far less in the open. Look again at pictures of kings in church and you will notice that their crowns are on their heads. Therefore, a helmet is the sort of head covering the king should wear in the first act of Lohengrin and the crown in the second. Small details, to be sure, but opera is classified today as educational. Then let us educate the youngsters correctly.

Egon Pollak and the orchestra gave as fine a reading of the prelude as we can recollect and throughout the performance Pollak was a big force in giving complete support to the singers and bringing out all the beauties contained in the score.

Charles Moor can be congratulated, too, for his mise-en-scene, though we much prefer to see the tree to the left of the stage instead of in the center, as it obstructs the view of Lohengrin's first appearance. At the close of the first act, too, we find reason to criticize the elevating of Elsa and Lohengrin upon platforms that completely hide the view of the king. No king would permit such a lack of courtesy, not even a democratic president. Then why that lack of consideration for a debonair king?

IRIS, DECEMBER 21 (MATINEE)

Another repetition of Mascagni's Iris with Edith Mason in the name part delighted the Saturday matinee habitues.

Moranzoni conducted.

LA TRAVIATA, DECEMBER 21 (EVENING)

Traviata was again repeated with Muzio, Hackett and Bonelli in the leads, and Moranzoni conducting.

RENE DEVRIES.

## Overtures—November Issue

Overtures is the official monthly publication of the Curtis Institute of Music. It is edited by Elbert Lenrow and contains more than fifty pages of interesting and informative material printed on high grade glazed paper and includes many illustrations.

The contents of the November issue, which is Vol. I, No. 2, are as follows: Portrait of Mary Louise Curtis Bok, founder and president of the Institute; editorial comment concerning the affiliation of the Philadelphia Grand Opera Company with the Curtis Institute; an open letter from Josef Hofmann inviting members of the Institute faculty to "declare and explain" their reasons for giving preference to one form of musical self-expression rather than another, with a reply by Prof. Auer and a reply by Alexander Lambert; "Annotations of a Stradivarius Hunter," a long article with several cuts, signed "Elbee," who is of course, Louis Bailly; Casimir Hall concert programs; Faculty Activities Outside of the Institute; Student Activities Outside of the Institute; Radio (broadcasting by the Institute over the Columbia System); The Library; Glimpses of the Institute (with photograph of the Common Room); Book Reviews; Music Calendar.

Nothing could serve better than this magazine to present a picture of the artistic atmosphere of the Institute, so important to the student, and for which, in the past,

students had to go abroad. It is no longer necessary for students to leave America either for instruction or "atmosphere."

## Mme. Mintz Establishes Plainfield Studio

Rhoda Mintz, vocal teacher of New York, has now opened studios in Plainfield, N. J., where she teaches several days a week. Mme. Mintz is continuing her activities in New York, but her headquarters will hereafter be in Plainfield. She reports that she has a large and interesting class of talented students, who come from many cities throughout New Jersey as well as from Plainfield. Among them, Mme. Mintz has found Beda Anderson so well endowed with voice, musicianship and personality that she has given her a scholarship. Miss Anderson is well known in New Jersey for her concert, church and radio work, and she also is an officer of the MacDowell Music Club of Plainfield.

In addition to her teaching activities, Mme. Mintz is a director and active member of the New York Matinee Musicales and an active member of the Guild of Vocal Teachers of New York.

## Goodson Arrives

Katharine Goodson, eminent English pianist, arrived this week on the Mauretania

for a three months' tour, her first engagement being as soloist with the Minneapolis Symphony on January 9 and 10. Her Chicago recital takes place January 12, and her first New York appearance of the season at Carnegie Hall in recital on Wednesday afternoon, January 22. Miss Goodson will appear as soloist with other major symphony orchestras, including the Detroit Symphony, March 13 and 14, and will also have a Canadian tour. Another important metropolitan appearance for the pianist will be at the Hotel Astor on February 20 for the Haarlem Philharmonic.

The artist's most recent European appearances have been in England, especially in recital and as soloist with orchestra in London, and another concert tour of Germany. In 1913, before the war, Miss Goodson was "commanded" to play for the then Emperor and Empress of Germany. More recently, by request, she had the honor of playing privately for Lloyd George.

## Dai Buell at Town Hall, January 8

Dai Buell will give her annual New York recital at Town Hall on Wednesday evening, January 8. On the program she will include manuscripts from two composers as yet unknown in this country, and, according to the Boston press, "they deserve to be better known."

## EDWARD HART CONCERT ACCOMPANIST

Accompanist to MATZENAUER—DALE—D'ALVAREZ—ALSEN—ALTHOUSE—KINDLER—HARRISON—HEYNER and many other prominent artists.

264 Lexington Ave., New York  
Tel. Lexington 2042

## RENZO VIOLA

PIANO STUDIO

## Piano

## Harmony—Composition

1881 Grand Concourse, N. Y. C. Tel. Sedgwick 0910

## KATHRYN WITWER

LYRIC SOPRANO

Civic Concert Service, Inc.,  
Dema E. Harshbarger, Pres.  
Chicago, Ill.  
Southwest: Horner-Witte  
Kansas City, Mo.

## MARGARET BOVARD SOPRANO

Care of MUSICAL COURIER, 113 West 57th Street, New York

## DOROTHY BACON

Contralto

OPERA—CONCERT—RECITAL

Season 1929-30 Now Booking

Mgt.: Dorothy Bacon, 105 W. 73rd Street, New York

Telephone: Tratlager 6991

## RENÉ MAISON

TENOR

CHICAGO CIVIC OPERA COMPANY

Exclusive Management: Annie Friedberg, Fisk Building, New York

## WURLITZER

Manufacturers and retailers of every known musical instrument

Send for 150 page catalog

NEW YORK, 120 West 42nd St.  
CINCINNATI, 121 East 4th St.  
CHICAGO, 329 S. Wabash Ave.

PIANOS—All Musical Instruments

## EARLE PFOUTS

VIOLINIST

Recitals and Concerts

Assisted by HELEN CARPENTER PFOUTS

"Mr. Pfouts is an artist of distinction."—New York Morning Telegraph.

Now In America—Touring Europe Season 1930-31

For Available Dates address Albert Jameson, 1414 Steinway Hall, New York.

## Dr. Paul Schiff, Concert Manager of Cologne, Visits America

Dr. Paul Schiff, proprietor of the Westdeutsche Konzertdirektion, which has its headquarters at Stollwerckhaus in Cologne, is paying a visit to America for the purpose of making concert arrangements with artists residing in America who desire to visit Europe, and also for the artists who are under



DR. PAUL SCHIFF

his exclusive management abroad and who may visit America.

The name of his firm when translated means West German Concert Management. Dr. Schiff explains that he has made his headquarters in Cologne, not because of the particular importance of Cologne as a concert city, but because it is in the center of the great industrial district. Dr. Schiff says that within reach of Cologne, within an hour or a little more than an hour's railroad journey, are thirty large cities where concert appearances are made possible by the size and wealth of the populations.

In Germany, says Dr. Schiff, there is too much opera. It has become a tradition to have opera in every German city and to keep the opera house open eleven months in the year. This, in Dr. Schiff's opinion, is more than the public can absorb, and he believes it would be better in every way if the American method were adopted of having opera for just a few months in the year, with perhaps special performances in the summer.

As for the concert seasons in Germany, they begin, as in America, in October and end, as with us, about Easter time, after which there are special tours, like the tour of the Mengelberg Orchestra, and also festivals and the like during the spring and summer. Conditions in Germany, Dr. Schiff states, are good for the high class musical artist, and for the high class teacher, but exceedingly difficult at present for the average small teacher and the artist of moderate importance. Before the War, and the present changed industrial conditions, there was room for everybody, but now, owing to a variety of circumstances, only those that have some particular drawing power are successful. Dr. Schiff says he wonders sometimes how the great number of small teachers and artists of small reputation live at all.

As to the opera, Dr. Schiff explains that, under present conditions, opera singers, even the most important of them, accept positions with companies giving operetta performances. There is a convention in Germany which limits the amount paid artists appearing in grand opera to a sum below that which such an artist may reasonably expect. For this reason, operatic artists, especially those who have considerable artistic appeal and drawing power, refuse to contract for all of their

time with the houses which give grand opera, and reserve a certain amount of their time for appearances with operetta companies, which pay a great deal more.

Some of the successful singers have no desire to come to America because they are making such good incomes in Europe. They would have to build up their reputations in America and it would not be worth the sacrifice.

Dr. Schiff is in a position to book artists for tours all over Europe. He himself controls all of the territory in West Germany, and he works in association with managers in Holland, Austria, France, Italy, and so on, throughout Europe. He has conducted his own concert business since the War, and has succeeded in entering into amicable business relationships with all of the other leading managers throughout Europe. In this way he is able to arrange whatever tour an artist desires. Conditions as they exist in the territory controlled by Dr. Schiff differ materially from the conditions found in the concert field in America. For the most part, he says, he does not sell his artists to the local managers, but manages all of the local concerts himself. Generally speaking, in the cities under his control, the local manager is the music dealer, and the tickets are sold entirely at the music store, not at the hall. Dr. Schiff simply pays the music dealer to act as his representative in the city, to sell the tickets and arrange for the conduct of the concert, but the financial operation is entirely his own. As to the matter of traveling expenses, that, says Dr. Schiff, in Germany is for the solo artist a small item, and is taken care of by the artist himself. Only in the case of large organizations like an orchestra or ballet where the company consists of many members is it necessary for the manager to take care of the traveling expenses; the distances being short from city to city in Germany, the matter is otherwise handled.

Dr. Schiff will remain in America for several weeks.

### Brooklyn Morning Choral Concert

The December 19 Winter Concert of the Brooklyn Choral, sixty singers, Herbert Staveland Sammond, director, had many enjoyable features. For one thing, without making much ado about it, this organization invariably features works by Americans, Walter N. Waters (he bowed from the audience), G. Waring Stebbins (at home, ill), and Harriet Ware (likewise rising to the strong applause) being there on this occasion. The last-named was represented by her Boat Song, Trees, and Stars; the first two songs aided this society of excellent singers to win the \$250 prize in the New York State Federation contest last October. Charlotte Ryan, Metropolitan Opera soprano, was soloist, singing the Jewel Song (Faust) in costume, with all accessories, and songs by modern Americans. Obligato solos in the choral numbers were sung by the following members of the Choral: Katharine Crocco, Hazel Schneider, Marion Witcover, Lillian Linson, Elsie Ahrens Duvall, Vera Robin and Ada B. Gannon, and Mabel Hunt was club accompanist.

### Another Roycroft Achievement

The name Roycroft has long been a symbol of all that is beautiful. The story of the Roycrofts and their founder, Elbert Hubbard, is universally known. To make only things of beauty and perfection is their mission and firm principle.

Their latest accomplishment is the Roycroft Living Tone Phonograph Records, and the same artistry which characterizes all their work is applied to the making of these records. The Roycrofts use the newest electrical process of reproducing the human voice. The singers stand before a microphone, as they do when broadcasting, and

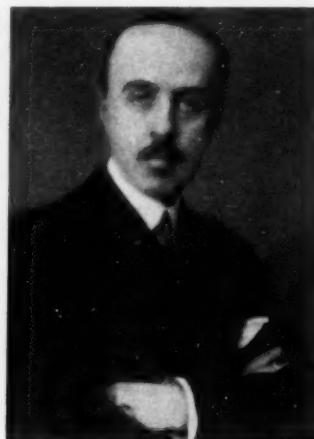
their music is transmitted under perfect conditions from the studio to the recording laboratory.

Prominent among the artists who make Roycroft Living Tone Records, are The English Singers, that incomparable sextet which is creating such a sensation in this country. The English Singers have, in their inimitable way and perfect style made twenty-four recordings of their best known carols, madrigals and folk songs, on twelve double-faced discs. This beautiful music is so realistically executed and reproduced that it transports one from the hustle and bustle of the present day to the peace and beauty of the medieval age of song.

Other Roycroft Living Tone Recording artists are the Hudson Singers, one of the outstanding American male quartets; Paul Althouse, tenor; Rudolph Gruen, composer-pianist, and Kerby and Niles, singers of spirituals and exaltations.

### Sergei Tarnowsky Arrives in America

Sergei Tarnowsky, Russian pianist, has recently arrived in America. It is only sufficient to say that Mr. Tarnowsky was the



SERGEI TARNOWSKY

teacher of Horowitz to stamp him upon the minds of Americans, since Horowitz has made such a sensational success in this country. Mr. Tarnowsky left Kiev, where he was professor in the conservatory, two years ago and has since that time resided in Paris. He came to America for a brief visit, but it is probable that he will remain here. He left an important class at the Kiev Conservatory, but conditions became such that his continued stay there became difficult and irksome.

Mr. Tarnowsky studied with Mme. Essipoff-Leschetzky at the St. Petersburg Conservatory at the same time when Zimbalist was a student there, and received a medal of honor also at the same graduation exercises with Zimbalist. He was frequently soloist under the famous Safonoff, and has played all over Europe and in England, where his managers are Ibbs & Tillet. He was invited to come to America by Modest Altschuler just before the war, but the war prevented. His wife is Gavrilova, who is the stepdaughter of Alexander Glazounoff. Mr. Tarnowsky's American plans are as yet undecided, but it is probable that he will give a New York recital.

Speaking of his Russian pupils, he mentioned the name of Alexander Uninsky, a young man of nineteen, who has already made concert tours in Europe, and is sure, says Mr. Tarnowsky, to make a sensational career.

### Many Scheduled Performances of Grainger Works

Performances of Grainger works at this time either have included or will include the following: Jutish Medley, orchestra, Bradford, England, Philharmonic Orchestra, December 8, Basil Cameron conducting; Youthful Rapture for cello solo and chamber orchestra, played by Beatrice Harrison in London, November, Boston, December, New York, January 12, and on tour; To a Nordic Princess, orchestra, Westfield Symphony Orchestra, January 14; Australian Upcountry Song, Morning Song in the Jungle and Irish Tune from County Derry, all for chorus à cappella, sung by Smallman à Cappella Choir on its coast to coast tour; Spoon River, orchestra, broadcast by Walter Damrosch on December 28, first radio performance anywhere; all-Grainger program by the Austral Choir, Ernest R. B. Bordan conducting, in Brisbane, Australia, November; half-program of Grainger works by University of Washington, Seattle, April 21; Green Bushes, Passacaglia, small orchestra, Detroit Symphony Orchestra, January 2 and 3, Eugene Goossens conducting; Irish Tune from County Derry, and Country Gardens, orchestra, Detroit Symphony Orchestra, No-

vember 17, Victor Kolar conducting; The Hunter in his Career, mixed chorus, Bridgeport Oratorio Society, November 26, Frank Kasschau conducting; English Dance, orchestra and organ, Melbourne University Orchestra, Prof. Heinze conducting, October; Father and Daughter, Irish Tune from County Derry, I'm Seventeen Come Sunday, Morning Song in the Jungle, The Widow's Party, The Fall of the Stone, choruses, and Spoon River, orchestra, The White Plains Choral and Symphonic Society, November 23.

### Simfonieta Wins Critical Favor

At the opening of the fourth season of the Philadelphia Chamber String Simfonieta, Samuel L. Laciari in the Philadelphia Evening Ledger, H. T. Craven in The Record, and Linton Martin in The Inquirer concurred in the opinion that the organization ranks as a premier institution in a unique field, that it is the only musical organization of its kind in the world.

"Nationally the endeavors of the Simfonieta are winning warranted acknowledgment," said Mr. Craven, adding that Fabien Sevitzy, its founder and conductor, is directly responsible for the idea and scope of the organization, and to his taste and discernment and his abilities as a conductor is largely due the notable progress that has been made.

At practically every concert, Mr. Sevitzy presents at least one or more works not only of recent composition, but also of the classic and pre-classic school which are entirely new to concert-goers, and in this respect Mr. Martin points out that the Simfonieta enjoys the proud record of having introduced to Philadelphia thirty-two different works never heard there before, of which four or five were classic compositions and the rest modern novelties.

### Activities of W. Warren Shaw Pupils

Noah Swayne, pupil of W. Warren Shaw, has signed a year's contract with the Anthracite Coal Dealers' Association to appear over radio station WFI, Philadelphia, every Wednesday evening, at seven o'clock.

Another pupil of Mr. Shaw, Zita Rossi, is meeting with success on tour with the Pennsylvania Grand Opera Company. Following an appearance with the company in Macon, Ga., as Lola in Cavalleria Rusticana and again as Nedda in Pagliacci, the Telegraph declared that the soprano has the voice, temperament, stage presence and musicianship necessary to make good in opera, and that it was through the eyes as well as the ears that she won her audience, bringing a zest to her action and a lightness and charm to her singing.



In a Climate  
That is Health's  
Best Friend

HAVE you ever suddenly desired a few days' vacation—to begin at once? Then come to Pinehurst, N. C. It's near enough\* for a short visit if you're rushed—or a winter's stay if you have the leisure.

Outdoor good times are at their best. 5 famous Ross golf courses (new grass tees), riding, tennis, etc. For new booklet or reservations at Carolina Hotel (now open), address General Office, Pinehurst, N. C.

\*15 hour trip direct to Pinehurst on the new "Carolina Golfer" leaving N. Y. at 5:45 P. M.

**Pinehurst**  
NORTH CAROLINA  
America's Premier Winter Resort

## HOTEL MANGER

SEVENTH AVENUE

50th-51st STREETS

"The Wonder Hotel of New York"  
"A Modern Marble Palace"

THIS beautiful hotel with its splendidly furnished sleeping rooms and distinctive public rooms of the colorful Spanish Renaissance period, affords the musician a most artistic background. In the very centre of town and within short walking distance of all musical activities the Hotel Manger offers the unusual advantage of easy accessibility, select accommodations amid a quiet, dignified atmosphere.

DAILY RATES—NONE HIGHER

Rooms with running water (for one) \$2.50 (for two) \$3.50

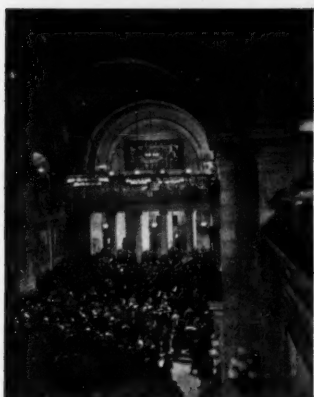
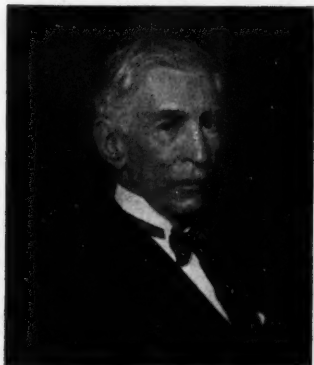
Rooms with shower or bath and shower (for one) \$3.00-5.00 (for two) \$4.00-6.00

Parlor, bedroom and bath \$10.00-12.00



## Larger Orchestra for Mannes at Museum This Year

Twelfth Year of Free Symphony Concerts to Begin in January.



WHERE THE MUSEUM CONCERTS ARE GIVEN, AND DAVID MANNES, THE CONDUCTOR.

New York's free symphony concerts, offered by the Metropolitan Museum of Art as part of its winter program, are announced for a twelfth season under the leadership of David Mannes. Due to the generosity of John D. Rockefeller, Jr., donor of the January series, and Clarence H. Mackay, who this year gives the funds for the March concerts, Mr. Mannes will have an augmented orchestra, enabling him to list many works heretofore unheard at the Museum. Among these is Tchaikovsky's second symphony, not played in New York since 1925, when the State Symphony performed it with Dohnanyi conducting. Another symphony to be given for the first time at the Museum is the third of Brahms.

Mr. Mannes will have Bach chorales, arranged for full brass choir, as the opening number of the second half of each program. Attendance at these concerts mounts always into the thousands, most of the listeners standing throughout the two-hour programs.

Thomas Whitney Surette again will lecture on the programs on Saturday afternoons at 5:15 of concert days, in the Museum's hall. Like the concerts, these lectures are free, and no tickets are required.



### Paris Hears New Works

A New Quartet and a New Ballet by Alexander Tansman—Spanish Dictator's Cousin Promotes Modern Music—Nouneberg's Teaching Brings Remarkable Results

PARIS.—Prior to his departure for the United States, Alexander Tansman, the composer, had several new works performed in Paris. A new quartet, *Suite Divertissement*, in six parts, is particularly interesting and unquestionably an addition to chamber music literature. Its first Paris performance was given at Irving Scherker's studio by the Belgian Piano Quartet, which was also responsible for its premiere in Brussels. It contains a charming *Sarabande* and an entertaining *Scherzino-Polka*. But the two most striking movements are the *Nocturne* and *Melodie* for muted instruments, in which the composer makes unstinted and very effective use of harmonics. Tansman himself played his second piano sonata.

#### BOILING DROWNS ORCHESTRA

A few days later, one of his ballets was performed by Jean Borlin, Swedish dancer, at the Theatre des Champs Elysees, where the latter gave a recital. The Straram Orchestra was conducted by Vladimir Golschmann on this occasion, but the tumult in the hall, caused by the mediocrity of the dancing, made it difficult to hear.

Among the recent interesting vocal concerts, mention must be made of Lydia de Rivera, a cousin of the famous Spanish dictator, who gave a program of Spanish and South-American songs. Most of these were by young composers, who took turns in accompanying her in their own creations. Her charming, well-trained voice and excellent musicianship made the evening delightful. Of the new songs, two by Gustavo Duran, *Ayl que non era*, and *Al alba venid*, were notable for their beauty of melody and originality of accompaniment. The second had to be repeated. She also sang songs by Joachim Nin, Villa-Lobos, de Falla and an especially beautiful one, *Marita*, by J. Anckeremann.

A crowded hall greeted the young American pianist, Caroline Clement, who was heard in an excellent program, comprising Beethoven's *A major sonata*, op. 2, No. 2, groups by Chopin, Debussy and Ravel, and Pictures in an Exhibition by Moussorgsky. Clarity, fullness of tone and excellent phrasing are salient features of her playing, while in Debussy, she also revealed lightness of touch and a sense of humor.

#### STRAVINSKY INTERESTED IN NEW TEACHING METHOD

The extremely interesting new method of piano teaching, launched some two years

back by Louta Nouneberg under the auspices of the firm of Pleyel, is beginning to show some remarkable results. One pupil of great talent is a French girl, Christiane Saulnier, who is to make her debut in Paris next March. Another is John Kirkpatrick from New York, a particularly promising boy who has attracted the attention of the most prominent Paris musicians. In all probability his debut will be made with one of the big orchestras. I heard him play the Stravinsky Concerto—in which the composer himself is coaching him—with a brilliance and technical equipment that were a credit to Mme. Nouneberg, as well as an indication of unusual talent. The Maison Pleyel has arranged a studio for Stravinsky across the hall from Mme. Nouneberg, and hardly a lesson goes by without the composer popping in his head to say a few words of encouragement to the young pianist. N. de B.

#### Clarice Balas Activities

Clarice Balas has returned to Cleveland after a prolonged stay in the country, although two days each week she returned to her studio to teach a limited number of pupils, the remainder of the class journeying to the country regularly to continue their studies. During January Miss Balas is to present one of her pupils, Ross Ettari, in his second program in the Hotel Statler ballroom, and, during February, Anne Taborsky will make her public debut. Both of these young artists played recently for Walter Gieseking when he visited Cleveland and were praised for the warmth of their interpretations and their rhythm. A third pupil, Paul Wilkinson, seventeen years of age, who has won three medals for his playing in various competitions, will give his first entire program at the Balas studios in the early future. This opportunity is afforded Balas students before making their public appearance.

In addition to her teaching activities, Miss Balas is engaged to give programs before a number of clubs in the vicinity of Cleveland. On December 15 she was heard in two groups of piano solos over the radio on the Lyon & Healy Hour, playing numbers by Bach, Gluck-Brahms, MacDowell, Chopin and Liszt.

#### Naumburg Auditions for 1930

The annual Naumburg auditions, open to singers, pianists, violinists and cellists who are ready for public appearance, will commence in March. Following the preliminary tests during that month the final auditions will take place early in April. Applications may be filed up to February 17 with the National Music League, 113 West 57th Street.

The object of these auditions, founded by the late Elkan Naumburg, is to give the

winners debut recitals in New York City during the current year. Conducting the preliminary hearings are Ernest Hutcheson, Willem Willecke, Francis Rogers and H. V. Milligan. The final judges are Walter Spalding, of Harvard, Wallace Goodrich, of the New England Conservatory, and Bruce Simonds, of Yale. There were 143 contestants last year.

#### Tenth Week at Metropolitan Opera

Luisa Miller will open the tenth week of the Metropolitan Opera season next Monday evening with Ponselle, Telva, Doninelli, Lauri-Volpi, DeLuca, Pasero, Ludikar and Paltrinieri, and Serafin conducting. Rigoletto will be the special performance on New Year's Eve, with Galli-Curci, LaMance, Egner, Falco, Gigli, Danise, Rothier, Bada, Picco, Gandolfi, Ananian, and Bellezza conducting.

Other operas of the tenth week will be: *Carmen*, New Year's Day matinee, with Jeritza, Moore, Flexer, Doninelli, Martinelli, Pinza, D'Angelo, Bada, Cehanovsky, Picco, Miss Galli and Bonfiglio, dancers, and Hasselmans conductor; *Cavalleria Rusticana* and *Pagliacci* on New Year's night, the former with Rakowska, Bourskaya, Wakefield, Jagel and Basiola, the latter with Morgana, Lauri-Volpi, Scotti, Cehanovsky, Tedesco, and Bellezza conducting both operas; *Don Giovanni*, Thursday evening, with Ponselle, Rethberg, Fleischer, Gigli, Pinza, Rothier, Ludikar, D'Angelo, and Serafin conducting; *Die Meistersinger*, Friday evening, with Stuckgold, Telva, Laubenthal, Schorr, Mayr, Schutzendorff, Meader, Bloch, Bada, Altglass, Paltrinieri, Gabor, D'Angelo, Cehanovsky, Gustafson, Ananian, Wolfe, and Bodanzky conducting; *Tosca*, Saturday matinee, with Jeritza, Flexer, Martinelli, Scotti, Malatesta, D'Angelo, Tedesco, Gandolfi, and Bellezza conducting; *Romeo et Juliette*, Saturday night, with Moore, Swarthout, Wakefield, Tokatyan, Tibbett, Rothier, Bada, Ludikar, Macpherson, Ananian, Picco, Paltrinieri, and Hasselmans conducting.

At next Sunday night's Opera Concert, a Wagner-Verdi program will be presented at which Rethberg, Telva, Ryan, Wells, Laubenthal, Ransome, Tibbett, Pinza and Cehanovsky will sing, and Pelletier will conduct.

#### Earl Weatherford Acclaimed

Earl Weatherford, tenor, recently opened the concert course of the Cincinnati Matinee Musical Club and was enthusiastically acclaimed. Critics said of him in part: "His style is one of refinement and superlative polish, with sound schooling and intelligent direction of natural powers"; "Applause was strenuous, long and sincere . . . a fine and legitimate artist, his lyric tenor voice of good range, ingratiating quality and the ease which comes of assurance . . . intelligence, musicianship and imagination"; "Able vocal artistry and much subtlety, fine discrimination and a most engaging manner and stage presence." Mr. Weatherford is soloist at the Park Avenue Baptist Church, New York, also Union Temple Synagogue, Brooklyn; a pupil of Adelaide Gescheidt, he is fast becoming known as a dependable singer and a leader in the vocal field.

#### Mme. Aksarova in Second New York Recital

Valentina Aksarova, well known Russian artist, will give her second New York recital at the Guild Theater on the afternoon of January 19. Her program promises to

be very interesting, for it will contain some new and unusual numbers. Following Mme. Aksarova's first New York recital last March, the critic of the Herald Tribune referred to her as a provocative singer and unquestionably gifted. He then continued his report of the recital in part as follows: "She not only presented an interesting program, but her interpretations of the songs and arias which it comprised were often striking, dictated by a feeling for the texts and a desire to illustrate them by means of dramatic vocalization."

#### John Prindle Scott in New England

John Prindle Scott, well known composer, was guest at the church services, East Baptist Church, Lynn, Mass., when Walker Chamberlin sang several of his songs, choral numbers by Scott also being sung. "The interpretations of his songs by Mr. Chamberlin have been inspiring contributions to our services," said a local paper. A musicale by the Chamberlins in Lexington, Mass., brought an interesting program of Scott songs, sung by Edith Cary Thomas, soprano, and Walker Chamberlin, baritone, with Charles R. Brewer at the piano. The program contained both sacred and secular songs by Scott, as follows: *He Maketh Wars to Cease*, *Come, Ye Blessed, Light*, *The Lord is My Shepherd*, *The Voice in the Wilderness*, *Romeo in Georgia*, *Maid of Japan*, *Holiday*, *The False Prophet*, *The Wind's in the South*, *The Secret* and *The Old Road*.

This was Mr. Scott's first appearance in Massachusetts, and it is safe to say it will not be the last. Following his stay at The Scottage, he enjoyed a motor trip with his friend, Charles Brewer, and is expected in New York this month.

#### Elman Here Soon

Mischa Elman, concertizing in Europe since the beginning of October, saw the near end of his tour with his second Vienna recital of the season on December 16. For the two and one-half months' period, he played thirty-six concerts, covering Germany, Switzerland, Belgium, England, France, and Austria. Mr. Elman will return on the SS. *Berengaria*, due to land him in New York on New Year's Day, six days before the opening of his concert season. His first New York appearance will be in recital at Carnegie Hall on January 11. In addition to his recital appearances, Elman will appear as soloist with the symphony orchestras of Chicago (three times), Cincinnati, Cleveland, Detroit, Minneapolis, and St. Louis. For one of his appearances with the Chicago orchestra he will play the concerto for violin and orchestra by Frederic Stock.

#### Evelyn Brandt Scores in Opera

On November 30, at the Metropolitan Opera House in Philadelphia, one of J. C. Benitez' artist-pupils, Evelyn Brandt, appeared in the role of Leonora in *Il Trovatore*. Miss Brandt gave an exceptional performance both vocally and histrionically. Not alone was she enthusiastically received by her audience but she also received fine notices from the various Philadelphia newspapers. The Philadelphia Inquirer said: "In the role of Leonora the company presented Evelyn Brandt, who invested the part with much physical beauty and who once more revealed herself possessed of a voice of much beauty."

#### Morgan Trio to Play in Albany

The Morgan Trio will play at the Executive Mansion at Albany on January 9.

## Philadelphians Give Stokowski Great Ovation at Final Concert

Popular Orchestra Leader, as a Christmas Greeting, Adds Ravel's Modernistic Bolero to Wagner Program—Not to Return Until March 28.

PHILADELPHIA, Pa.—The Philadelphia Orchestra concerts of December 20 and 21 marked the last appearance of Leopold Stokowski as conductor until March 28. An all-Wagner program had been prepared which more than fulfilled the expectations of all those who have long known the beauty of such programs under Dr. Stokowski.

The martial *Rienzi Overture* was first, making a lively introduction. Next came the exquisite *Prelude to Act I of Lohengrin*, in which the delicacy of the work of the strings was marvellous. One can scarcely imagine a more beautiful performance of it. Following this, the *Overture and Venusberg Music (Paris version)* from Tannhauser received a superb rendition. The wonderful pianissimos achieved in both this and the *Lohengrin* numbers defy description.

After the intermission, the *Prelude to Act 1 of Parsifal* brought to the listeners the sublimity of the religious element, followed by the great pathos of the *Prelude to Act 3 of Die Meistersinger*. The *Vorspiel and Liebestod* from *Tristan and Isolde* magnifi-

cantly closed this Wagner program. Never has it seemed that the orchestra played with more unity and finesse than throughout this concert. Dr. Stokowski was recalled numerous times and then sprang a surprise upon his audience. After wishing them a "Merry Christmas" he asked if they wished to hear a very modern piece of music. Unquestionably they did, in spite of all the flurry this season over the various modern compositions presented. Ravel's *Bolero*, which caused such a sensation in New York when played under Toscanini, was then performed with astonishing skill and caused tremendous applause. This number is, without doubt, one of the cleverest gems of orchestration that has been written in recent times, or perhaps, ever. With its one theme and one rhythm, to work up such a climax through such myriad shades of coloring, was masterly, and the audiences surely appreciated the Christmas or Farewell present bestowed by their popular conductor, who leaves shortly for his annual winter vacation. M. M. C.

(Additional Notes on page 38)



## San Francisco Hears Well Known Artists

Friedman, Kochanski and Horowitz Give Programs—Other Notes

SAN FRANCISCO, CAL.—The large audience which greeted Paul Kochanski, violinist, and Ignaz Friedman, pianist, in Dreamland Auditorium on December 3, was rewarded with one of the loveliest recitals it could demand. Kochanski opened the program with the Vivaldi Concerto in A minor, a beautiful work that is too seldom heard here. He possesses everything that a great artist should, an amazing technique, a tone that is pure and rich, and perfect intonation. He also has personality and charm and is endowed with a warm musical temperament and masterly style. Later in the program he gave a group of unusually interesting short pieces, including his own composition entitled "Flight," which he dedicated to Col. Charles Lindbergh.

Friedman was heard in Schumann's Carnaval and a group of unhackneyed Chopin numbers and proved anew that he is a virtuoso with superlative technique, immense powers of interpretation, and a tone quality so variegated that he can both thunder and caress, yet keep his playing always genuinely musical. More than this, Mr. Friedman is gifted with a rarely sympathetic gift of style, the faculty of re-creating the composer's innermost thought in a manner that moves his audience to the highest emotional pitch.

The joy of the audience overflowed in its appreciation of the exalted interpretation which the two artists gave the Kreutzer Sonata. Both understand each other's musicianship, and they play with an unusual degree of tonal beauty and sympathy. They not only seemed in perfect accord with Beethoven but also with each other. The tempos were right, the balance between the instruments was superb, and musically the reading was a rare treat. This was the third event in the Oppenheimer Concert Series.

The Coleridge-Taylor Choral Club of the Booker T. Washington Community Center, of which Ethel R. Clark is director, with Mme. Abbie Mitchell, soprano, as guest artist, gave a program that was composed for the most part of Negro Spirituals in Scottish Rite Hall on December 4, under the Arthur Judson Management.

### FLORENCE RINGO DELIGHTS

Florence Ringo, well known here through her appearances with the Pacific Coast Opera Company, delighted a large and representative audience with some excellent singing in the St. Francis Hotel ballroom on December 5. Miss Ringo disclosed a real dramatic soprano voice of luscious timbre, fine range and volume, an ingratiating personality and genuine artistic intentions in all that she offered during the evening. Breadth of emotional appeal, polished artistry and interpretative ability of a very high order were the features of Miss Ringo's performance. The young artist deserves the gratitude of both the critics and audience for having presented one of the most attractive programs heard here thus far this season. It included several beautiful but decidedly difficult classics and any number of novel and interesting songs from the pens of contemporary writers. There was much applause and encores were given in response to demands from an insistent audience. Edward Harris' accompaniments were, as usual, admirable in every detail. The concert was managed by Phyllis Amati.

### THE OLYMPIANS

The Olympians, a male quartet known to radio audiences up and down the Pacific Coast, to which it has given unlimited pleasure during the past year, made its first public appearance in recital in Scottish Rite Hall, December 6, under the management of Selby C. Oppenheimer. Directed by Mynard Jones, The Olympians, with an absolute lack of showmanship but with fine spirit and artistry, interpreted a program of the highest musical standard. Excellent voices, well schooled, sincerity, simplicity, plus intelligence and musicianship made their performance one of distinction and called forth much applause from an interested and appreciative audience. The assisting artist was Mary Groom, a lovely contralto, whose soulfulness is even as moving as her technique is admirable.

### HOROWITZ SOLOIST WITH ORCHESTRA

One of the highlights in the San Francisco Symphony Orchestra's present season was reached in the pair of concerts at the Curran Theatre, when Vladimir Horowitz appeared as soloist in the ever popular and brilliant Tchaikovsky Concerto, at the Friday afternoon concert, and in the magnificent Brahms B flat Concerto on Sunday. Horowitz brought his audiences to a pitch of enthusiasm which was epoch-making in local annals. The writer had the good fortune to hear Mr. Horowitz on both occasions and found him to be a truly exciting pianist, one who achieved his striking success by legiti-

mate methods. The art of this young genius of the keyboard is easily described—he has a technique that is polished to the nth degree, his touch is exquisite, his range of dynamics has only the limits of the instrument itself and his taste is extremely refined. Horowitz' conception of both works was strong, yet fine. One found oneself following with breathless interest his startling and original interpretations.

The remainder of the program was given over to Georg Schumann's Dance of the Nymphs and Satyrs; Bach's Chaconne, originally a solo violin piece, of which a Russian, Steinberg, made an orchestration from Busoni's piano transcription, and Strauss' Don Juan. Hertz was in the vein and gave to the Don Juan, in particular, a reading that had color, vitality, perfection of detail and the inner understanding that is his characteristic. Like Horowitz, Mr. Hertz was accorded an ovation at both performances.

### NOTES OF INTEREST

The Board of Supervisors of San Francisco has passed a resolution of congratulations to Ruggiero Ricci, San Francisco boy violinist, and his teacher, Louis Persinger, which has been sent to Ricci in New York. Ricci, now nine years old, just created a sensation in New York, but he first attracted the attention of San Franciscans at the age of eight, when he gave a recital under the management of Alice Seckels. Ricci is the second "wonder-child" San Francisco has given to the musical world during the past couple of years—the other being Yehudi Menuhin.

Joined by the Ladies' Auxiliary, the Musicians' Club of San Francisco, Alfred Hertz, president, had its first dinner of the season at the Hotel Bellevue. The guests of honor were Paul Kochanski, violinist, and Ignaz Friedman, pianist.

Erwin Nyiregyhazi, Hungarian pianist, spent a couple of days in this city recently. Alexander Akimoff, Russian basso, formerly of the Petrograd Opera, was heard in a program of songs at Scottish Rite Hall.

Herbert Jaffe, a young San Francisco pianist and a pupil of Ada Clement, is at present accompanying Toscha Seidel, violinist in his concerts in the East. Jaffe went East with Seidel this fall by way of the Panama Canal, and assisted the violinist in several Central American recitals.

Sponsored by the San Francisco newspaper L'Italia, Ettore Patrizi, editor, a concert was given in the Capitol Theatre for the benefit of local Italian war veterans. Those contributing their services were the Minetti Symphony Orchestra, the Chorus of Arturo Casiglia's Pacific Coast Opera Co., and Ione Pastori-Rix, San Francisco's brilliant and popular coloratura soprano.

Gunnar Johansen, young Danish pianist, who made a remarkable impression here last summer in recital and as soloist in the summer symphony series, has returned with Mrs. Johansen from a visit of several months in New York and will remain throughout the winter season. A San Francisco recital for Johansen in the very near future is now being arranged by Concert Management Arthur Judson.

Impressions of musical life in Eastern cities and an account of the recent biennial convention in Boston of the National Federation of Music Clubs was told by Lillian Birmingham at a recent meeting of the San Francisco county branch of the California Teachers' Association. A musical program was also given by Herbert Frenzel, baritone, with Lincoln Batchelder at the piano.

Ernest Bloch has returned to San Francisco after several months abroad and has resumed his work of direction of the San Francisco Conservatory of Music and conducting his own classes in theory, harmony and composition once again.

That splendid pianist and organist, Benjamin S. Moore, is appearing with the Parlow String Quartet in its series of concerts at Mills College. C. H. A.

### Irene Williams "Ideal" in Opera

Irene Williams was "an ideal Juliet in appearance and action" when she sang the role at the recent performance of Romeo and Juliet with the Philadelphia Civic Opera Company. This was the opinion of Samuel L. Laciari in the Philadelphia Public Ledger, who added that Miss Williams carried off the principal honors, singing beautifully the many important solo and ensemble numbers allotted to the role. "Her vocal work in the famous waltz song of the first act was especially fine," he said, "as was also her part in the great duets of the first, second and fourth acts with Romeo. Miss Williams received an ovation at every appearance."

Another success for the soprano was as Euridice in Orpheus during its recent presentation for a week at the Garrick Theater in New York. Macklin Marrow of the Provincetown Playhouse later wrote to Miss Williams, expressing his appreciation for her beautiful work, saying that never, here or in Europe, had he been associated with anyone who brought a more "perfect combination of charm, presence and talents together with such rare understanding."

## THE PICTORIAL BIOGRAPHY OF ROBERT ALEXANDER SCHUMANN

In this issue, the MUSICAL COURIER prints the second and concluding installment of the Pictorial Biography of the life of Robert Alexander Schumann. In the first installment, which appeared last week, the rise of Schumann to the recognized status of a great composer was depicted. There was also much supplementary material concerning his personal life. The material printed this week concerns the less happy portion of Schumann's life, the mental malady which certainly shortened his life and undoubtedly curtailed the production of more musical masterpieces from his pen. There are a number of pictures of memorials to him that prove that, although he died almost three quarters of a century ago, the world still pays homage to his memory.

### Progress of American Musicians In Concert Careers

As an indication of the major artistic opportunities for American-trained musicians whose talents are matured by graduate study with eminent artists, The Graduate School of The Juilliard Musical Foundation presents the record of Isabelle Yalkovsky, twenty-year-old pianist who made good in exacting appearances with the Philharmonic Symphony Orchestra under Mengelberg and the Philadelphia Orchestra under Stokowski.

Of her recent performance of the second Rachmaninoff concert with the Philadelphia Orchestra, there was critical unanimity in the strongest terms. One critic said: "The feature of the concert was overwhelmingly the Rachmaninoff concerto, the piano part of which was played with warm and colorful tone and a fine grasp of its proportions by Miss Yalkovsky, who was one of last year's Schubert Memorial prize-winners." Another critic wrote: "This slender, dark-haired girl of twenty is a veritable musical genius." S. L. Laciari, reviewer of the Public Ledger said: "Miss Yalkovsky gave a splendid rendition. Her technique is admirable and her tone of beautiful quality."

Miss Yalkovsky is one of the first products of the Graduate School of the Juilliard Musical Foundation whose career is definitely made. She appeared as soloist with the Detroit Symphony Orchestra, Gaborowitsch conducting, on November 27 and 28, and will appear with the Cleveland Orchestra, Sokoloff conducting, March 6-8. Her next recital is in Baltimore on December 24.

### Palmer Christian's Organ Concerts Subject for Thesis in English

A reaction toward Palmer Christian's organ concerts at the University of Michigan came in the following, a thesis in English, written by Katharine E. Funkhouser, a freshman at the university:

#### THE TWILIGHT ORGAN CONCERTS

All university activities help to round out the education of each student, but, in my opinion, no person is ever truly graduated from Michigan unless he has heard at least one Twilight Organ Concert given by Palmer Christian. The recitals are educational, of course, but aside from this, they come at the end of the day, when people are tired; when they need relaxation. As soon as a person enters Hill Auditorium he senses a feeling of quiet and rest. Mr. Christian appears promptly at four-fifteen, and begins his interesting and instructive program. Some of the moods of the compositions are playful, some exciting, some gigantic in their power, some tell stories, some paint pictures, some are quiet and appealing. Mr. Christian is such a master of his instrument that he carries his audience along with him through every mood he plays. There is one rather disturbing element, however, in the program. The audience, feeling that it must show its appreciation, vigorously applauds each number, whether brilliance or simplicity be its tone. Sometimes this clattering noise breaks the listener's dream which the artist has created. I thought I was perhaps wrong in feeling this way, and I asked Mr. Christian his opinion. He said he, too, preferred absolute quiet following certain types of numbers, but that he had to conform to the wishes of the audience. However, people leave Hill Auditorium feeling calmed and refreshed. The University of Michigan would lack something, indeed, if it should lose Mr. Christian.

### Kathryn Witwer's January Dates

The season so far has been exceptionally busy for gifted Kathryn Witwer, and the month of January will be one of her busiest, some twelve engagements having been booked for her. The young American soprano, who meets with success wherever she sings, has been on tour since early November, and press notices at hand tell of the great enthusiasm aroused everywhere by her "beautiful singing, charm of manner and voice of rare sweetness."

During January Miss Witwer will appear in concert at Cape Girardeau, Mo., January 3; Crawfordsville, Ind., 7; Utica, N. Y., January 9; Bay City, Mich., January 13; Elgin, Ill., January 16; Benton Harbor, Mich., January 17; Beloit, Wis., January 21; New Castle, Pa., January 23; Jamestown, N. Y., January 24; Warren, O., January 27; Tuscaloosa, Ala., January 29, and Helena, Ark., on January 30.

### Leman Directs Christmas Symphony Concert

The Women's Symphony Orchestra of Philadelphia, under the direction of J. W. F. Leman, gave a concert recently at the Bellevue-Stratford Hotel, Philadelphia, under

the auspices of the Philadelphia Music Club. The program consisted of numbers by Bach, Granados, Cui, Gade and a Christmas composition, Around the Christmas Tree; Mae Mackie, contralto, was soloist with the orchestra in the Ah, Mon Fils aria from Meyerbeer's Le Prophete; H. Ralph Wieder, baritone, sang a group of three songs, accompanied by Flora A. Ripka, and the junior and senior members of the club concluded the program with the singing of Christmas carols.

### Van Vliet Highly Endorsed

Favorable reports of Cornelius Van Vliet's recent appearances on the Coast continue to come East. The Portland News, in commenting upon the cellist's appearance with the symphony there, under Van Hoogstraten, said: "Van Vliet plays with astonishing brilliancy, fluent technique; his tone is full, broad and authoritative. His performance justly stirred the audience with enthusiasm."

The Spokane Daily Chronicle was of this opinion: "One of those rare bits of musicianship displayed by the true artist was offered a group of Spokane music lovers by Cornelius Van Vliet last evening in the Norfolk Hall. Mr. Van Vliet's playing drew the whole-hearted admiration of his listeners, who spontaneously and sincerely acclaimed the artist. The quality of his interpretations showed his emotional capacity, and the delicacy of his playing brought forth the full beauty of the program compositions."

Equally favorable was the Spokesman-Review: "Mr. Van Vliet, artist with an international reputation, is a rarely accomplished musician. He played in admirably artistic style, producing an unusually smooth and polished tone, in a technically skilled, artistically phrased performance. Moreover, he was in excellent form, and a brief preface in explanation of the composition as well as composer represented on the program, was a delightful adjunct to a thoroughly enjoyable concert."

### Samaroff Pupil Gets Teaching Appointment

Arthur Reginald, who for five years held a fellowship in Mme. Olga Samaroff's class at the Juilliard Graduate School, has been made a member of the faculty of the Philadelphia Conservatory of Music, where he has a class of thirty pupils. In addition, Mr. Reginald is doing considerable concert work. He appeared in concert last season with Hans Kindler, cellist, as well as in recital. During this season he will again appear in recital in Philadelphia and other cities, and also has been selected as pianist for the new Philadelphia Trio, of which the other members are Boris Koutzen, head of the violin department of the Philadelphia Conservatory; and Willem Van den Berg, first cellist of the Philadelphia Orchestra. The Trio made its first appearance at the Penn Athletic Club in Philadelphia on December 6.

### Peralta Scores in Boston

When Frances Peralta recently sang Carmen in Boston she met with excellent success, both with the public and press. An indication of this may be gauged by the following, from the Globe:

"Frances Peralta, appearing in the place of Sophie Braslau whom a cold prevented from appearing, lent distinction to the occasion by her remarkably fine singing and by a brilliant piece of acting. The full-blooded, voluptuous, capricious effrontery of her Carmen seemed to spring from within rather than to have been studied. Her impersonation was enriched and given well-rounded similitude by many an insignificant detail of poise, gesture, movement and inflection. There was no miming affectation, no unrelated action. Her enunciation carried conviction. Her singing was more than skillful use of a fine voice, it was always dramatically appropriate."

### Malatesta's Studio in New York

Pompilio Malatesta, bass-baritone, who has been a member of the Metropolitan Opera Company for fifteen years, wishes to announce that his studios are located on West Eighty-eighth Street, New York City, and not in Newark, N. J. Mr. Malatesta makes this statement due to the fact that many persons in search of him have been misdirected.



# Pictorial Biography of Robert Alexander Schumann

(CONCLUDED FROM LAST WEEK'S ISSUE)



38

(38) SCHUMANN

*Lithograph by Eduard Kaiser*

The revolutionary years 1848-9 had their effect on Schumann. Although he had an instinctive dread of violent social or political upheavals, and consequently did not take any active part in the revolution itself (as did Wagner), he gave ample evidence of his liberal leanings in works composed at this time. Three male choruses, "Zu den Waffen" (To Arms), "Schwarz rot gold" (Black, Red, Gold—the colors of the Young German movement) and *Freiheitsgesang* (Hymn of Freedom) were composed in April, 1848. These years were unquestionably among the most prolific of Schumann's career. In rapid succession he wrote a dozen important works, among which were *Manfred* and a concerto for four horns and orchestra.



39

(39) FRIEDRICH HEBBEL VON KRIEHBURER

The opera, *Genoveva*, based on Hebbel's drama of like name, was a product of Schumann's residence in Dresden. In his mature years the composer was a great admirer of Hebbel, and thus chose the latter's drama in preference to other opera material he had contemplated, such as *Faust*, *Till Eulenspiegel*, the *Nibelungen*, the *Wartburg* singing contests and *Lohengrin*. Using also Tieck's *Genoveva*, Schumann wrote the libretto himself. The opera is essentially lyric and contains much beautiful music; but it is lacking in dramatic interest and consequently never achieved success. The premier in Leipzig, June 25, 1850 was followed by but two additional performances. Wherever it was given the work was coldly received by the critics. With the exception of the overture the *Genoveva* music is never given, even in concert form, to which it would well adapt itself.



40

Düsseldorf. Rheinbrücke mit Gesolei

(40-41) THE RHINE BRIDGE AND FOUNTAIN IN THE ROYAL PARK IN DÜSSELDORF

Toward the end of 1849 Schumann was invited to become the successor of Ferdinand Hiller as conductor of the municipal orchestra of Düsseldorf. He hesitated to accept the post, as he expected a similar appointment at the Dresden Royal Opera. But as nothing came of the latter hope he accepted the Düsseldorf offer and took up his duties there on September 2, 1850. Though he came to the city with gloomy forebodings, which were intensified when he learned that there was an insane asylum there, Schumann soon felt quite contented in his new field of activity and in his leisure time busied himself with composition. The illustrations show the Rhine, which he dearly loved and which inspired the *Rhenish Symphony* (1850), and a scene in the Royal Park, his favorite place of recreation.



41

Düsseldorf. Grüner Jung im Hofgarten

# Pictorial Biography of Robert Alexander Schumann



(42) BONN ON THE RHINE (MARKET PLACE)

On February 27, 1854, Schumann suddenly stole away from a circle of friends and flung himself into the Rhine. Boatmen rescued him and brought him home. Then for a time there was an apparent improvement in his condition, but it was not long before he himself asked to be confined in an asylum. He was placed in the private institution of Dr. Richarz in Endenich near Bonn, where he died two years later. In his few lucid intervals he wrote to his wife and carried on conversations with his faithful young friend Johannes Brahms, who did everything possible to make the master's last days bearable. Schumann was not afflicted with the egotism that unfortunately characterized so many of the great composers. He was always ready to recognize the talent of gifted newcomers in the musical world, and used his fluent and discerning pen to herald them. In his famous article, *Neue Bahnen* (Oct. 28, 1853) he declared Brahms would "utter the highest ideal expressions of our time." Such words imposed a heavy onus on the young Brahms (he was then twenty years of age), but, as the world soon learned, Schumann's estimate was, as indeed it infallibly was, correct. As a critic Schumann was distinctly considerate and kind. Rarely did he employ sarcasm—never invective. The harshest article he ever wrote was a critique of Meyerbeer's *Huguenots*, which was incited by what he considered the unmerited success of the opera. Despite its acrimony, however, the tirade is a fine exposition of Schumann's lofty artistic ideals.

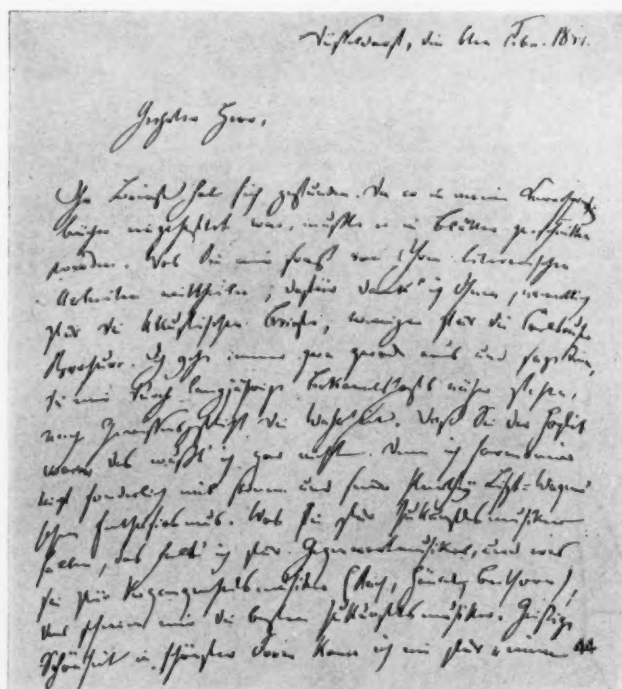
(45) ROBERT AND CLARA SCHUMANN  
(Lithograph by Höpfelich)

The years spent in Düsseldorf were productive of numerous works, which however were inferior to Schumann's earlier efforts. Probably the best and best known composition of this period is the *Rhenish Symphony*. Other works in large form are the cantata, *The Pilgrimage of the Rose*, and the overtures to the *Bride of Messina* and to *Herman and Dorothea*. Clara was the constant companion and tireless helpmate of her husband during these years of profound mental depression, and her watchfulness and comforting presence doubtless did much to postpone the ultimate catastrophe.



(43) ROBERT SCHUMANN (By L. Otto)

In the summer of 1853 new and serious symptoms of mental malady appeared. He began to experience delusions as to pitch and rhythm. He became unable to follow music that was played and pronounced his own works of former years to be metronomically faulty. His speech became labored and he shied at contact with the outer world. After some time a temporary improvement set in, and Schumann was able to conduct his re-orchestrated *D minor symphony* and *Handel's Messiah* at the thirty-first Netherish Music Festival. He also wrote a fantasy for violin and orchestra for young Josef Joachim, several piano pieces and the ballad *Haideknaben*. During the month of October Schumann, in conjunction with Brahms and Albert Dietrich, wrote a sonata for piano and violin. The work was never published, but the manuscript was in the possession of Josef Joachim, who permitted the publication in 1907 of the movement written by Brahms.



(44) A SCHUMANN LETTER TO RICHARD POHL

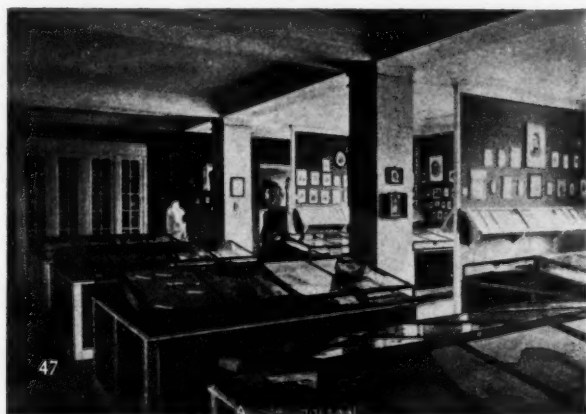
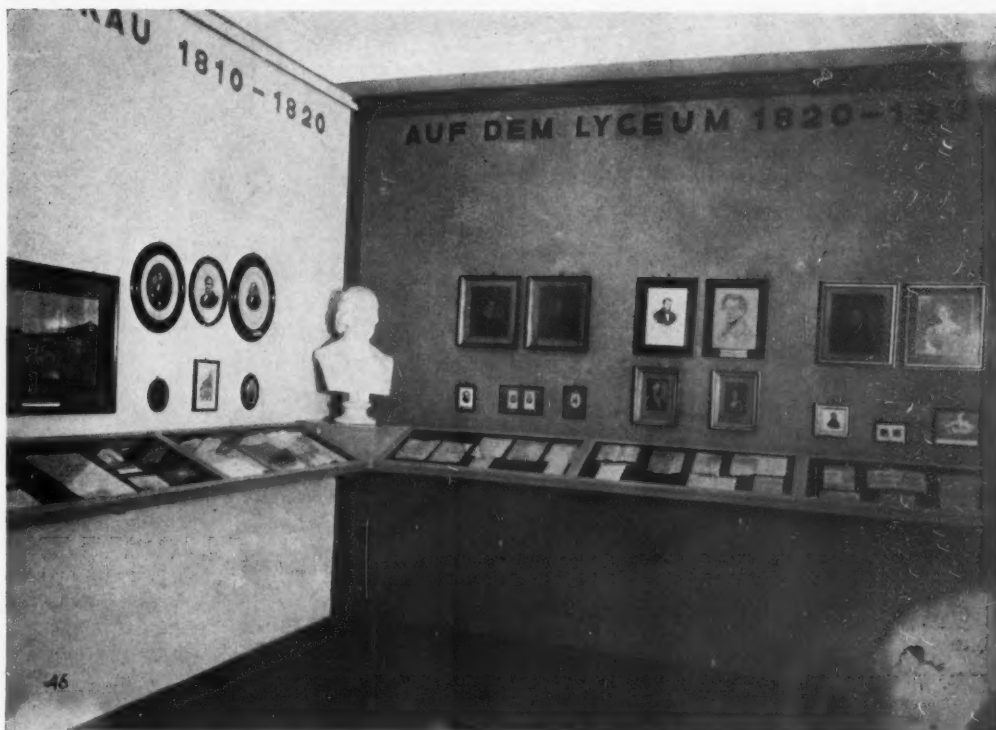
During his last years Schumann had in mind the composition of an oratorio, with Martin Luther as the central figure. Richard Pohl was to write the text. But the work never came into being, as the two could not agree on its form. But Pohl arranged Uhland's ballad, "*Des Saenger's Fluch*" (The Singer's Curse), which, set for solo voices, chorus and orchestra appeared as Schumann's opus 139. The text of *Manfred*, as it is given today is also by Pohl. The accompanying letter contains interesting comments on the "futuristic music of Liszt and Wagner." Pohl had written Schumann that he was the author of several articles which enthusiastically praised their work, under the pen name of *Hoplit*. Schumann answered, with characteristic frankness: "I like to be upright and give my honest opinion to those whom I know well enough to consider them friends. I did not know that you are 'Hoplit'. I do not exactly share the Liszt-Wagner enthusiasm of yourself and the party you represent. Those that you consider the musicians of the future I look upon as musicians of the present. Your musicians of the past (such as Bach, Handel and Beethoven) seem to me to be the real musicians of the future."



# Pictorial Biography of Robert Alexander Schumann

(46) VIEW OF A ROOM IN THE NEWLY ARRANGED SCHUMANN MUSEUM

The manuscripts, pictures, programs and other Schumanniana had become so numerous that Martin Kreisig, director of the Schumann museum was compelled to undertake a complete rearrangement of the material in 1927. The illustration shows room no. 1, which contains relics of Schumann's early youth and school days. Pictures of himself, his friends and teachers, and letters from the seven year old Robert to his "Dear Precious Mother" are shown in cases. Especially interesting are the scores which Schumann's first music teacher, Kuntzsch, wrote in order to save his young pupil the expense of buying the printed editions. The material bearing on the composer's youth is interesting in that it sheds light on the mental and temperamental traits which later assumed the aspect of pathological disturbances that ultimately wrecked his mind. At an early age he had shown symptoms of neurasthenia and morbid hypertension of feeling, and in his twenty-fourth year he had a nervous breakdown of serious nature. Shocks, such as the death of a friend, or the prolonged struggle for the hand of Clara Wieck, would plunge him into fits of the deepest anguish, during which he was practically helpless for days. At twenty-seven he wrote to a friend: "I often feel as if I should not live much longer, and I should like to do a little more work."



(47) A GLIMPSE INTO THE SCHUMANN MUSEUM

(before the rearrangement)

On the occasion of the celebration of the one hundredth anniversary of Schumann's birth, in 1910, a Schumann museum was founded in the town of his birth, Zwickau. Its directorship was entrusted to headmaster Martin Kreisig. The project found ready support from all sides, and within three years the museum was opened to the public with a very complete array of Schumanniana.



(48-49) SCHUMANN MEMORIAL ROOM  
(In the Schumann Museum in Zwickau, before and after rearrangement.)

The sanctum sanctorum of the Schumann Museum is the "Memorial Room," which contains only personal relics of Robert and Clara Schumann. On the composer's writing-desk there are books and music that he used, his own writing materials, his chess set, paper-weight, busts of Bach and Handel and numbers of the *Neue Zeitschrift für Musik*, the musical publication which he edited. Under the portrait of the famous opera singer, Schröder-Devrient, stands a small cabinet which she presented to the artist couple with a dedication. On Schumann's bookcase (which contains poetical and naturalistic works that he loved to read) rests a vase bearing a dedication to Clara Schumann. The Streicher grand piano is the instrument at which Clara, as a girl, prepared for her concerts. The carpet was presented to the couple by Dresden ladies at the time of their migration to Düsseldorf. Over the writing desk hangs a picture of Beethoven, and next to the bookcase can be seen a portrait of the composer's mother. Illustration 46 shows a picture of Schumann's father next to that of his mother.

# Pictorial Biography of Robert Alexander Schumann



50

(50) MARTIN KREISIG

Headmaster Martin Kreisig has acted as director of the Schumann Museum since its founding almost twenty years ago. During that time his efforts in its behalf have been indefatigable, with the result that the institution has become one of the finest of its kind. Exhaustive catalogs and indices have been compiled by Kreisig, who is also the leading functionary of the Robert Schumann Society, which finances the collection of further Schumanniana for the museum, sponsors Schumann lectures, demonstrations and festivals, and gives support to striving young artists. This important and beneficent organization, of which any musician can become a member (its offices are in the Schumann Museum in Zwickau, Germany), has only a very few members in the United States. Co-operation on the part of American musicians to whom Schumann's art appeals would be welcomed.



51

(51) UNVEILING OF THE SCHUMANN MONUMENT IN ZWICKAU

On the ninety-first anniversary of Schumann's birthday (June 8, 1810), a bronze monument, after a model by Johannes Hartenau, was dedicated to his memory. Simultaneously a two-day Schumann festival was held, at which the seventy year old composer and conductor Karl Reinecke, conducted a festival hymn of his own composition. The illustration shows the singing of the hymn immediately after the unveiling of the monument. Reinecke, an eminent composer, pianist and pedagogue, the leading musician of Leipzig for over twenty-five years, died in 1910, just one hundred years and thirteen days after Schumann's birth. In 1843, after a successful concert tour in Denmark and Sweden, he came to Leipzig, and became a personal friend of Schumann and Mendelssohn, from which two masters he learned much. An extreme conservative in composition, his works clearly show the influence of Mendelssohn. He was a distinguished pianist and had many celebrated pupils, among whom was Rafael Joseffy, later America's foremost pianist. He made extensive concert tours through England, Holland, Scandinavia, Switzerland and Germany, and was acclaimed everywhere. He retired from the faculty of the Leipzig Conservatory in 1902.



(52) FIRST SCHUMANN TOMBSTONE, IN BONN ON THE RHINE

At four o'clock in the afternoon of July 29, 1856, Schumann's long sufferings were terminated by death. In his wife's diary there is an entry: "His last hours were peaceful; he sank into a quiet slumber and as he passed away there was nobody with him. I did not see him until a half hour after his death. . . ." Mourned far and wide, the master was buried in the Bonn cemetery on July 31, 1856. His original tombstone bore the bare inscription: Robert Schumann, born June 8, 1810, died July 29, 1856.



(53) CLARA SCHUMANN IN LATER YEARS

Clara Schumann survived her husband by fully forty years. After his death she pursued the career of concert pianist in order to support her large family. From 1878-92 she headed the piano faculty of the Hoch Conservatory in Frankfurt on the Main. She also collaborated on the edition of Schumann's complete works. On May 20, 1896, her busy and eventful life was terminated by a stroke. She was buried by the side of her husband in the cemetery of Bonn.



54

(54) NEW SCHUMANN MONUMENT, BY A. DONNDORF, IN THE BONN CEMETERY

From August 17-19, 1873 a Schumann festival was held in Bonn, under the auspices of Josef Joachim and Wasielewski, the well known Schumann biographer. Clara Schumann also took part. The proceeds of the festival, which were increased by personal donations which included those of Joachim and the singer, Stockhausen, were used to erect a befitting monument on the composer's grave in Bonn. It was designed by A. Donndorf and bears the simple inscription:

To Robert Schumann  
The Great Tone Poet  
from his friends and admirers  
May 2, 1880



## Rosa Ponselle Triumphs in Revival of Verdi's Luisa Miller

Returns in Excellent Voice Fully Recovered From Recent Illness, and Is Enthusiastically Acclaimed—Lauri-Volpi, De Luca and Telva Share in Honors With Serafin—Other Operas of the Week.

LUISA MILLER, DECEMBER 21 (MATINEE)

A capacity throng eagerly awaited the return of Rosa Ponselle after an illness of many weeks, and when the "American Rose" appeared, a burst of delighted applause greeted her.

With Miss Ponselle reappeared an old Verdi opera, which had been last given in New York at the old Academy of Music in 1886. Luisa Miller, based on Schiller's drama, *Kabale und Liebe* (Intrigue and Love), is one of Verdi's early efforts, and while it gives promise of the future great things to be done by Italy's master of opera, it must be set down as one of the "organ-grinder" variety. Like all of Verdi's operas it is an excellent vehicle for the display of beautiful vocalization.

None the worse for her recent illness Miss Ponselle's magnetic personality shone through her lowly peasant garb, her ravishing voice had all its allure and pathos, and her dramatic intensity was at fever heat. At the final fall of the curtain a seemingly interminable ovation greeted this extraordinary artist, who dignifies and ennobles any part she undertakes. Rosa Ponselle is unquestionably one of the great operatic geniuses of all time.

As the titled lover, Rodolfo, Mr. Lauri-Volpi sang and acted with his customary fervor. His voice was at its best and, as usual, he gave it its unsparing. Rodolfo's wicked objecting father was well taken by Tancredi Pasero, and Mr. Ludiker made a sufficiently sinister secretary. Miller, Luisa's peasant father, was in the artistic and experienced hands of Giuseppe de Luca.

A most graceful gesture on the part of Messrs. Lauri-Volpi and De Luca was their frequent refusal to share curtain calls with Miss Ponselle. They deserted her, and compelled her to triumph all in her own right—to the intense delight of the audience.

Mr. Serafin conducted with his usual authority.

TOSCA, DECEMBER 18

Tosca received its second performance of the season, and a highly dramatic and effective one, on Wednesday evening. Jeritza gave her usual vital, stirring impersonation of Floria, while Martinelli's Cavaradossi was beautifully voiced and sympathetically portrayed. Scotti's Scarpia needs no comment at this late date. Miss Flexer and Messrs. d'Angelo, Malatesta, Bada, Gandolfi and Picco completed the familiar cast. Mr. Bellezza led the orchestra through an animated reading of the dramatic score.

LOHENGRIN, DECEMBER 19

Lohengrin was repeated for the third time, with Walther Kirchhoff replacing Laubenthal in the title role. As before, Grete Stueckgold was Elsa, Mme. Matzenauer was Ortrud and Clarence Whitehill gave the Telramund. Mr. Cehanovsky sang the Herald. Under the knowing and sympathetic guidance of Artur Bodanzky the performance moved smoothly and effectively. All the principals were in good voice, despite the protracted spell of bad weather.

THE SUNKEN BELL, DECEMBER 20

Respighi's *The Sunken Bell* was given an excellent performance on Friday evening, with the splendid cast headed by Rethberg and Martinelli, both in fine voice and spirits. Manski was the Bell-Caster's wife, Magda; Claussen was The Witch; Falco, The Neighbor; Doninelli, Besuner and Swarthout, the three elves, the other participants being Basiola, Tedesco, Pinza, D'Angelo and Paltrinieri. Serafin was the conductor.

Mme. Rethberg, as Rautendelein, and Martinelli, as Heinrich, the Bell-Caster, made the most of their parts, as was to be expected, and the audience was keenly enthusiastic. The dancing elves, spirits, dwarfs and villagers added their interesting bit, helping to make the whole performance a most enjoyable one.

MANON, DECEMBER 21 (EVENING)

Grace Moore made her return to the opera this season appearing as the heroine of Massenet's *Manon*. She was enthusiastically greeted by a large audience especially after the exquisitely sung aria of *Ma petite table* and still more after the dramatic scene of *St. Sulpice*. The lovely quality of her voice, her sensitive acting made her a real favorite. She surprised even her most ardent admirers with the authority of her singing, the dramatic effectiveness of her rendition, the genu-

ine brilliancy of her style. The large audience gave her many signs of pleasure by calling her to the footlights numerous times.

The golden-voiced Beniamino Gigli was des Grieux. He thrilled the audience with his glorious singing of the famous *Dream* and the dramatic *Ah, Fuyez* in which he attained a triumph. Mario Basiola sang *Lescaut* for the first time at the Metropolitan (though he had sung the role with the company in Rochester last season on tour) and he acquitted himself with honors. Mmes. Doninelli, Egner and Flexer were also in the cast together with that sterling artist, Leon Rothier, who made of the *Des Grieux* father a capital interpretation. Paul Ananian, Cehanovsky, Gabor, Windheim and that ever brilliant Angelo Bada completed the cast. The conductor was Louis Hasselmanns and to

## All-Wagner Program Offered by Cleveland Orchestra

CLEVELAND, OHIO.—The annual all-Wagner program was given by the Cleveland Orchestra, with Nikolai Sokoloff steering away from the hackneyed this year and giving us a fresh and vitally interesting selection from the great master's works.

He was assisted in his undertaking by Marcel Salzinger, Cleveland baritone, who sang the aria from *The Flying Dutchman*. Wie oft in Meeres tiefsten Schlund und Hans Sachs' address to Walther, *Verachtet mir die Meister Nicht*. Assisting also was the choir of the First Methodist Episcopal Church and the Glenville High School Choral Club, trained by Griffith J. Jones, and they sang the *Women's Spinning Chorus* from *The Flying Dutchman*, and three choruses from *The Mastersingers*: *Silentium*, *Wacht Auf*, and *Ehrt eure Deutschen Meister*. The remainder of the program consist-

him is due the credit of a very smooth and brilliant performance.

### SPECIAL HOLIDAY CONCERT

Erna Rubinstein, violinist, was the guest artist at the Metropolitan Sunday night concert and made an excellent impression with the Bruch G minor concerto and Tchaikovsky's *Serenade Melancolique*. Eleanor La Mance sang the aria, *Pleurez mes yeux*, from *Le Cid* (Massenet); Augusta Oltrabella and Armand Tokatyan contributed a duet from Puccini's *Madame Butterfly*; Leon Rothier offered two Meyerbeer numbers, *Evocation* (Robert Le Diable) and *Piff, Paff* (Huguenots); Ellen Dalossy was heard in the aria, *Elle est la pres de lui*, from *Mignon* (Thomas), and George Cehanovsky added the aria from *Prince Igor* (Borodine). The second half of the program was made up as follows: *Une nuit de Mai* (Thomas), *Charlotte Ryan*; *Rachel, quand du Seigneur*, from *La Juive* (Halévy), Tokatyan; *Voce di Primavera* (J. Strauss), Quena Mario; *Sabie and Ave Maria*, from *Otello* (Verdi), Miss Oltrabella; and the duet, *Pronta io son*, from *Don Pasquale* (Donizetti), Miss Mario and Mr. Cehanovsky. The orchestra selections, under the able direction of Wilfred Pelletier, were *Si J'etais Roi* (Adam), *Scenes Pittoresques* (Massenet) and *Marche Turque* (Moussorgsky).

## Scherchen's Triumphant Return to Frankfurt

New Chamber Music Heard—Fresh Enterprise in Operatic and Concert Life—American Artists Draw

FRANKFURT.—An event of great musical interest was the recent return of Hermann Scherchen to the scene of his earlier conductorial activities with the *Museumsgesellschaft*. This time he brought his own orchestra, that of the *Königsberg Broadcasting Company*, with which he has been touring Germany.

This orchestra of his own creation revealed the extraordinary extent to which Scherchen has matured since leaving Frankfurt. Stravinsky's *Pulcinella Suite* and Reger's *Mozart Variations* have rarely been performed with such fine attention to rhythm and dynamics. Scherchen has also published a book on the art of conducting, which has attracted a great deal of attention.

The Frankfurt section of the International Society for Contemporary Music gave an interesting first concert, which, unfortunately, excited little general interest. Anton Webern's tender miniature pieces—some for piano and violin and some for piano and cello—were played by Licco Amar, Mauritz Franck and Erich I. Kahn, promising Frankfurt pianist; and a young Berlin string quartet, led by Ortemburg, played a quartet by W. Zillig, a very young and remarkable pupil of Schönberg.

### PROGRESSIVE WORK AT THE OPERA

The great changes of personnel which have recently taken place in the opera and the concert organizations have, despite fears to the contrary, done Frankfurt no harm. The dominating aim of the young workers is artistic achievement. H. W. Steinberg, musical director of the opera, Intendant Turnau and stage-manager H. Graf have given ample proof of their skill and good intentions. An elaborately-staged performance of Schwanda the Bag-Pipe Player, by Jaromir Weinberger, an amusing though by no means very original Czech opera, has met the same warm reception here as everywhere else, and maintains its place in the repertoire. Max Brand's *Machinist Hopkins* was produced with enormous mass effects, and a revival of Gluck's *Orpheus* showed the same tendency toward working with choruses. Here not only the Frankfurt Laban Dancing School was employed, but many young amateurs as well.

It was an excellent idea to arrange a series of Opera House Concerts, which both Steinberg and the second conductor, Ewald Lindemann, direct. In addition to these five concerts the Museum Society will give twelve Friday Concerts with ten repetitions on Sundays and fourteen chamber music evenings, while the Orchestra Association will give twelve Monday concerts with twelve rehearsals on Sundays.

### STRAUSS, HOROWITZ AND CROOKS

At all these concerts soloists of international reputation appear, and the conductors, besides those from the Opera mentioned above, include Rossband, of the Broadcasting Orchestra, and a number of German and foreign stars. Richard Strauss conducted a concert of his own works, Vladimir Horowitz gave an unsurpassable performance of a Rachmaninoff concerto, and the New York tenor, Richard Crooks, was received with great applause as was also Yehudi Menuhin. A number of other American visitors during the past months including Frances Nash, Paul Althouse, the Westminster Choir from Dayton, Ohio, and others, have met with favorable receptions from the public and the critics. The Polish tenor, Jan Kiepura, was heard and created a popular sensation though most of the best critics did not share public opinion.

H. L.

## Last Minute NEWS

### "Overwhelming Success" for Milstein

(By special telegram)

Los Angeles, Cal., December 22.—Milstein's orchestra appearances here overwhelming successes, even rivalling unparalleled ovations accorded Piatigorsky. Orchestra again forced break precedent, conceding absolute demand for encore. Examiner December 20 declares "Milstein eclipses all except a very few violinists and is surpassed by none."

V. S.



ROSA PONSELLE AS LUISA MILLER

In the revival of which she appeared at the Metropolitan Opera, last Saturday afternoon, which occasion also marked Miss Ponselle's first appearance this season.



# MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the  
MUSICAL COURIER COMPANY, INC.

WILHELM F. HILBERT, President  
WILLIAM GEPPELT, Vice-President  
ALVIN L. SCHMOEGER, Sec. and Treas.  
Steinway Building, 113 West 57th Street, New York  
Telephone to all Departments: Circle 4508, 4501, 4502, 4503, 4504, 4505,  
4506  
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager  
LEONARD LIEBLING, Editor-in-Chief  
WILLIAM GEPPELT, Associate Editors  
FRANK PATTERSON  
CLARENCE LUCAS (Paris)  
RENE DEVRIES  
CESAR KAECHINGER (London)  
ALBERT EDMUND BROWN (Hans, N. Y.)  
THORNTON W. ALLEN, Managing Editor  
J. ALBERT RIKER, General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JANUARY COX, 856  
to 858 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone,  
Marion 4110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR KAECHINGER (in charge), 154 Wigmore Street, W. 1. Telephone, Mayfair 6453.  
LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, Gerrard 8387.  
Cable address: Muscourier, London.

BERLIN, GERMANY—C. KROGER TRASE, Wittenbergstr. 35, Berlin-Charlottenburg 1. Telephone: Wilhelm 8144. Cable address, Muscourier, Berlin.

VIENNA, AUSTRIA—PAUL BUCHNER, Schellinggasse 12, Vienna 1. Telephone, R33-0-47. Cable address, Muscourier, Vienna.

MILAN, ITALY—CARLOTTA WIT, Via Bepi 4.

For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New Zealand News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broom's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copies for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for matting, matching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1929, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

NEW YORK DECEMBER 28, 1929 No. 2592

"The lascivious pleasing of the lute" has been refined by the Aguilar Quartet into sounding also the scholarly strains of Bach.

What with the new on-time rule at New York orchestral concerts, and the locking out of latecomers, it is the early bird that catches the opening number.

In a recent Evening World there is mention of "obscure music critics." There is no such thing. The only divisions into which the fraternity may be separated are good and bad critics.

Did Lynnwood Farnam, that admirable Bach interpreter, really enjoy playing Hindemith's organ concerto at the concert of the League of Composers at Town Hall on December 18? If he didn't he is a fine actor as well as a fine organist.

At a recent New York presentation of some of his compositions Alexander Tansman, young Polish composer, proved that he is one of the whys and wherefors of modernistic music. His compositions gave genuine pleasure to a small but select audience.

Beginning January 6, the American Opera Company will hold forth for a week at the Casino Theater, in Faust, Yolanda of Cyprus, Carmen, Madame Butterfly, and Marriage of Figaro. The well known English language is to be used. When understood in vocal presentation, it is a not unexpressive and uneloquent tongue.

A favorite form of criticism these days is to praise the artist by damning the composer. If a work impresses the critic the credit is given to the artist who made it sound so well; if it does not the composer is blamed for writing a boresome piece. Perhaps it might be as well to give the poor composer the benefit of the doubt. There is a kind of music which is better than it can be played.

Sir Hamilton Harty has started something that might be worth imitating. On the preliminary programs for his season of London concerts with the Hallé Orchestra he notes, next to each composition, the number of minutes required to play it. Audiences, and especially those members not acquainted with the works, know what to expect. Knowing the duration of a piece beforehand will help to keep them from being bored. Moreover, if they have to leave the concert before it is over, they have no

excuse for disturbing the audience by leaving in the middle of a work.

The Herald-Tribune (December 19) quotes one of the managerial staff of the Philharmonic-Symphony Orchestra as saying that the conductors are paid, in addition to their salaries, travelling expenses and income tax. And there are still some people who say that music is a bad business.

After taking piano lessons for some seven or eight years a young lady amateur was able to give a creditable performance of Godard's second mazurka, with attentive reference to the notes. At a musicale at home one evening her father announced that his daughter would now play her \$10,000 piece.

Recent German musical compositions based on aviation, are Lindbergh's Transatlantic Flight (cantata by Weill and Hindemith) and Oceanflight, a new ballet by Ery Bos. In America we have a symphonic work celebrating Lindbergh and a piano piece (later orchestrated) called The Aeroplane.

A pianist informs us that he intends to give a recital of six Beethoven sonatas here and play them without pausing from start to finish of the concert, keeping the lobby doors locked meanwhile against late comers. "And I hope," he adds, "that Leopold Stokowski and Arturo Toscanini will be among them."

Those who think that the great cast for Tannhäuser is found only in New York or Chicago, might well regard the roster of vocalists which sang that opera recently at the Berlin State Opera: Elizabeth, Maria Müller; Tannhäuser, Lauritz Melchior; Wolfram, Friedrich Shorr (first performance) Heinrich Schlusnus (second performance); Venus, Karin Branzell; Landgraf, Alexander Kipnis. The conductor was the artist of the baton, Leo Blech, and the Bacchanale was under the direction of Rudolf von Laban.

Rosa Ponselle is with us again at the Metropolitan, fully recovered from her recent indisposition. Any anxiety that was felt on the part of her numerous admirers was relieved on Saturday of last week at the Luisa Miller revival. "Rosa" was given a rousing welcome and a series of ovations throughout the performance that must have gladdened her young heart. Best of all, her glorious voice showed no trace of any illness. So it proves to be a very Merry Christmas for the Ponselle followers, as well as the Ponselle family.

The Milwaukee Sentinel reports that Mrs. H. L. Miller, president of the Wisconsin Federation of Music Clubs, described the country communities of the state as music starved, and recommends that community choruses, school orchestras, harmonica bands and other musical agencies should be developed to satiate the craving. That any communities in radio-ridden America should be music starved is certainly good news. Perhaps these people are discovering that merely to listen to machine-made music leaves one unnourished, as did the "Ersatz" foods in Germany during the war.

## HEARD IN CHICAGO

We hear that Louis Victor Saar recently sent a letter to Alfred Cortot, when the renowned pianist was in Chicago, advising Cortot to meet him in order to get the correct interpretation of some of the Beethoven concertos, as he (Saar) could set him right. Cortot wrote the Chicago musician that he would be pleased to meet him, but it is stated they both missed connections and Cortot had to leave Chicago without getting pointers from our local wizard. . . . That Mary McCormic has been secured by the management of the Chicago Civic Opera for next season and that most likely she will make her re-entry with the company in the title role of Massenet's Manon. . . . That the same young lady was told by Mary Garden that she was the best Manon of the day; that she (Garden) was the best Melisande of Debussy's Pelleas and Melisande, an opera, which, by the way, may be revived next season by the Chicago Civic Opera. . . . That Rene Maison has been re-engaged for next year and that he will sing two or three roles in which he has not as yet been heard in America. . . . That it is well for some people to be friendly with the wife of a certain executive of the Chicago Civic Opera or they might get "the boot"; this, according to report, was the case with a couple absent this year from the roster of our company and whose absence was stated to be due to an over-desire for publicity,—but truth sometimes is stranger than fiction.

RENE DEVRIES.

## Schubert Memorial

The fact that the organization known as the Schubert Memorial has actually solved the problem of the artist is as yet not as widely recognized as it deserves to be. The distinguished musicians who initiated the establishment of such an organization had in mind their own concert experiences and the experiences of others whose struggles for recognition were known to them. They also had in mind the peculiar psychology of the average American, who judges art matters by business ideals, and believes that failure in art is the result of inefficiency, as it would be in mercantile pursuits.

Americans assume that, because an artist is not known, he does not deserve to be known; Americans have had no interest in beginners because they are convinced that beginners are of no interest. The thought that they would feel satisfyingly boastful about having heard and appreciated a Patti in youth does not cause them to be on the look-out for Patti. On the contrary, they take it for granted that all young artists are equally bad and ought rather to be selling shoes or sugar over the counter than wasting their time on art. The only beginners they are interested in are sensational prodigies.

Europe has a saner attitude towards the entire problem. Having seen generation after generation of artists rise to fame, Europeans take them for granted. Matters are more compact abroad than they are with us; schools and teachers are better established, and the pupil naturally passes through the studio and out into the world of art without great difficulty. Recognition comes during school years, and musicians in leading positions see that the youngster is taken care of and his career furthered.

We all know that no such conditions have prevailed in America. In many cases there were very few people in the student's native community able to form any judgment as to his talent. Still more often conditions were entirely inimical to the work of becoming a professional musician, and there might even be active opposition—all for the young person's own good, of course. And even in cases of rare talent and determination it often happened that the financial problem was simply insurmountable.

On the other hand, in many cases where there was sufficient financial backing for at least apparently a start, it was found extraordinarily difficult to make a satisfactory and effective outlay of the funds at hand. There was such a complete lack of interest in the American artist that years of advertising pressure proved to be necessary to break down this wall of indifference. The fact that a number of American artists did ultimately succeed in this does not disprove the general rule or alter the facts of the case.

It is true that conditions have improved, but without the aid of the Schubert Memorial it might well still be a generation before America fully awakened to the natural, normal acceptance of important young talents.

The Schubert Memorial is not only placing certain young selected artists before the public, but is also at the same time breaking down this old attitude of opposition or indifference. It will eventuate in time, though in how long or how short a time no one can at present predict, that American conditions will progress. The student of music in America will pass through the ordinary routine of school work, and the recognition will be of such a sort that progress into the concert world will be a natural step; and even the smallest community will be so trained to expect greatness in young artists, that they will naturally give their attention to every enterprising aspirant.

In course of time some will succeed and some will fail. That is inevitable and as it should be, but at least, as a result of the efforts of the Schubert Memorial, every young artist of superior gifts will have a real opportunity open to him.



# Variations

By the Editor-in-Chief

One thought pressing upon me before I plunge into the horrendous task of writing this serious and searchful department is the guilty one that so many kind persons will receive no direct acknowledgment of the good wishes with which the mails have been showering me at this holiday season.

I never have acquired the grace or the courtesy that prompts the sending out of Yuletide and New Year souvenirs and once each twelvemonth I get the same feeling of self-reproach over my heathenish aloofness.

I deeply appreciate the great flood of good will which has poured in upon me again, even from several hundred persons whom I have never met. Most of them are in some way connected with music. Let no man tell me that our profession is not fraternal.

My only means to reciprocate is to express my warm thanks in this place, to send out answering vibrations of friendliness and good wishes, and to hope that all who sped their greetings to me are MUSICAL COURIER readers and may read these words set down in a spirit of understanding and gratitude.

And while in a personal vein, let me quote this letter, received from T. N. G.:

New York, December 21, 1929.

Dear Variations:

That is a sad Christmas canticle you chanted for your readers this week. How can you call yourself useless when that very written confession is useful? It serves to show the public that music criticism should be taken cum grano salis—not that most of us ever thought otherwise, however.

I don't blame you, though, for your dissatisfaction with the musical repertoire and with music in general. Nearly all the best known pianists keep on playing the same stale old pieces year after year, and the orchestras do likewise.

The violinists try to vary the limited repertoire of their instrument by performing transcriptions.

It is the singers, that much-abused class, who seek and present the most novelties. They are never afraid to try the new, and hardly a vocal recital program fails to put forward some unfamiliar material.

I enjoyed reading your article, and seriously speaking, there is much in it which is strikingly true.

There is in the article in question no passage which says that I am dissatisfied with "music in general." I did, however, mention the unprogressiveness of most of the performers, and the static condition of the repertoire taken as a whole.

How could one blame on the art of music what its exponents do or leave undone? The art itself is basically sound, as the phrase goes these days, and not even the tinkering of the modernists have harmed it. I have never wavered in my love or respect for the art of music itself. If I ever do, I shall change my trade and become a radish grower or a rum smuggler. At least those occupations keep one out in the open air.

It should be said, however, that when Chopin's B major Nocturne and C sharp minor Scherzo, and Liszt's Venezia e Napoli, are played as superbly and stunningly as Josef Hofmann did them last Sunday evening at the Dr. Frank Damrosch dinner of The Bohemians, I feel that even the old repertoire has some soul satisfying compensations.

The years see Hofmann mounting ever higher toward the rarified peak of Parnassus. He is master of a style which blends marvelously his gifts of intellect, musicianship, and technic. He cannot be compared with any other pianist for he is like none.

Brahms, Liszt, Debussy, Beethoven, Griffes, Schumann, Mozart, Scriabin, Satie, Schubert, Chopin, Weber, Gluck, Grieg, Gretchaninoff, figured on recent programs given at dance recitals in New York. A strange thing is that one rarely hears at those entertainments any works written by composers devoted especially to dance music.

At least one cannot complain that Iturbi, the reigning pianistic surprise of our season, lacks the courage to color his next program here with novelty. He will play (at Carnegie Hall, December 29) Stravinsky's piano version of Petrouchka, Poulenc's Trois Movements Perpetuels, Ravel's Pantomime, De Falla's Ritual Dance of Fire from El Amor Brujo and Granados' El Pelele from Goyescas. The concert will open with Bach's Caprice, for the Departure of a Beloved Brother, and Schubert's Impromptu with variations, in B flat.

Eugenio di Pirani, composer and author, now living in Brooklyn, is in receipt of a letter from a

friend in Berlin, which brings the information that German concert conditions are approaching disaster. Mr. di Pirani is kind enough to put the alarming missive at the disposal of the MUSICAL COURIER. Here are some of the fatal facts:

"The well known daily paper, Leipzig Neueste Nachrichten, has gathered statistics from all the greatest musical centers of Germany. A decided diminution of the concert going public was noted by the directorate of the famous Gewandhaus Concerts and of the Philharmonic Concerts in Leipzig; by the Direction of the Dresden Theatre; by the Concert Managements in Hamburg, Cassel, Cologne. The last named city states that subscribers of the orchestral concerts have shrunk fifty per cent. The same in Weimar, Barmen, Elberfeld. Conditions of the Municipal Concerts in Bonn and Kiel are also alarming. Bonn cannot continue its orchestral concerts.

The reason for this collapse is the preference given to the cinema and the competition of radio.

"The Society of The Friends of Music in Kiel writes: 'The inflation caused by radio broadcasting has depreciated the value of musical enjoyment. Music is no more a festive, rare treat. It has been degraded to an ordinary, everyday habit. We have experienced here that the faithful, old subscribers have discontinued their subscriptions with the explanation that they are now possessed of a radio receiver and do not need any more to go to concerts.

"Even the raising of the artistic standard in the programs and the reduction of the price of admission in the greatest musical centers of Germany have not succeeded in preventing the collapse. The fact is that the mechanical industry has wrecked concert life.

"The only hope is that an 'oversaturation' through radio music will soon follow as it cannot be considered a perfect substitute for the personal, immediate enjoyment.

"This at present is the only consolation left to those who look for a recovering of the prostrated concert life from the present stagnation."

The plaint of the gentleman from Berlin is nothing new, but his cry of distress echoes only faintly through the roar of radio noises. It is not easy to find a remedy for the present orchestral conditions in Germany, and no doubt the wisest course is that suggested by the letter writer, one of watchful waiting. He probably has it in mind that if concerts were to cease almost entirely in Germany they would quickly become a novelty and the public might again turn to them as a relief from radio.

Prokofieff and Glazounow—new and old musical Russia—are to meet in New York soon. They know each other from abroad. Glazounow has never written one measure of modernistic music. Prokofieff composed a Classical Symphony but it is not classical. Glazounow remains an uncompromising conservative and he concedes no merit to the music of the radicals. He alludes to jazz as "musical cock-tails."

Handel's Messiah wishes you a Musical Christmas.

The Metropolitan Opera House project for a new home ought to be turned over to Fafner and Fasolt, who build first and talked about it afterward.

Olin Downes, Times critic, is of the opinion that the public taste for concertos is waning. It all depends on who plays them, however.

Von Reznicek has written a two-act musical drama called Benzine, which leads J. P. F. to inquire impudently: "Will it knock the spots out of the critics and enable the composer to clean up?"

Dr. Karl Muck, Paderewski, and Dr. Frank Damrosch celebrated seventieth birthdays this year.

Arnold Schönberg's music is to go on the radio shortly in Berlin. The local humorists will doubtless find much to say about the man who cursed the "static," the old lady who telephoned the radio mechanic that her set had gone out of order, etc.

Chopin Preludes are too short and Wagner operas are too long.

Edward Iraenus Prime-Stevenson, former New York music critic and occasional brilliant and erudite contributor to the columns of the MUSICAL COURIER, is in this city for a short visit. His permanent home is in Florence, Italy. Mr. Prime-Stevenson wrote a book several years ago called Long-Haired Iopas, which he published at his own expense. The limited edition had such a warm success that the author contemplates its issuance in

America through a regular book firm. Mr. Prime-Stevenson was in New York also ten years ago and thinks our city much changed since then, for the better. He is not impressed by the opera activity here. "The German performances," he says, "are about on a level with those at very small Stadt Theaters in Germany or Austria."

W. W. Scott gives it as his view, in Life, that, "Rudy Vallee is just a boy who was born with a silver croon in his mouth."

The same publication has Tom Sims saying: "A mother never loses confidence in her son, not even when he becomes a member of a string trio."

And from London Opinion comes this musical (?) contribution: "By means of a new local anesthetic patients may listen to wireless while undergoing a surgical operation. Some, however, firmly demand chloroform."

To say nothing of a passage from that delightfully satirical new book, Is Sex Necessary?, by James Thurber and E. B. White: "There has never, to my knowledge, been a case of a young lady telling her mother that she wanted to go to New York because she was seeking an outlet for her erotic eagerness. It was always concerts that she wanted. Often it turned out to be concerts that she got."

More quotation—there is a great deal of it today because an attack of too much Christmas makes me pen shy—is a letter from Clarence Lucas, of Paris, who writes:

"Half of my friends ask me if I am as old as I look, and the rest of them inquire if I look as old as I am. But this momentous question which has divided the musical world into two camps is now disposed of by the French musicographer, Arthur Dandelot, whose new book, Résumé d'Histoire de la Musique, has just appeared in Paris. The original text reads: 'Lucas (Clarence) né a Salisbury en 1808, correspondant a Paris du Musical Courrier de New-York,' etc. In plain English this means that I was born at Salisbury in 1808 and am correspondent in Paris for the MUSICAL COURIER of New York.

"It occurred to me, therefore, that a few reminiscences of my early days might not be out of place in the columns of the MUSICAL COURIER. Naturally, I regret not having paid any attention to the death of Haydn in 1809. But as I was only a year old at that time I may be pardoned for neglecting a composer whom I afterwards learned to admire so profoundly. With Beethoven the case is different; for in 1827 I was nineteen and I was old enough to appreciate the departure of the turbulent man who disturbed so violently the classical composers of the period. I had no inkling at the time that he was eventually to be ranked among the great masters.

"When I was twenty Schubert died, as I learned later. At the time nobody noticed him. The really great event of that period was the one production of Rossini's William Tell in 1829. I was then just turned twenty-one and of course I caught the Rossinian fever, which was the musical epidemic of the day. A century later I heard people say it was wonderful that the William Tell overture was able to survive the competition of a hundred years to receive centenary attention by several symphony orchestras. In 1829 we would have been amazed to hear that any music could ever be composed which would drive the divine Rossini from the stage. No one at that time knew that Rossini was going to say about young Berlioz: 'It is a pity he does not study more seriously; for he could then write worse music.'

"I take credit to myself for having found Spohr a little dull even in 1830, when he was at the height of his fame and the serious rival of Beethoven in the concert room and of Weber in the opera house. I believe I remarked at the time that his music was soporific, which was considered a brilliant witticism in the Spohric period.

"I happened to be present at Liszt's early recital when the little blond boy with the blue eyes was eleven or twelve. Beethoven went on the platform and kissed him. I wondered at the time why Beethoven did so; for he was as deaf as a post and could not have heard a note the boy played on such a thin-toned piano. Twenty years later the pianos were not much better. Thalberg used to make them sing pretty well, and Chopin extracted a certain amount of agreeable sound from them. But it is a mistake to credit Liszt with the development of the modern piano. It was the science of the inventor who produced steel strings which made the modern



piano possible. Liszt only broke the old iron strings.

"When Schumann was sent to an asylum I remember how some of the German and English critics regretted that his music was not likewise put under lock and key. But Mendelssohn's death was looked upon as a national calamity in England.

"I could go into details about the playing of Cramer and Clementi,—not to mention Paganini and Jenny Lind, or the original Fisk University Jubilee Singers. And Ole Bull's Niagara on a solo violin was,—well, perhaps this old hash of musical history belongs more appropriately in the pages of some of the periodicals which pretend to rival the *MUSICAL COURIER*. I am content to be first in the field with this partial (and impartial) review of A. Dandelot's, *Résumé d'Histoire de la Musique*."

\*\*\*

Samuel Richards Gaines, of Boston, bulletins the news that at sixty years of age he had written so much music, his friends were saying: "At eighty you'll be an octavogenarian." Not enough with one criminal pun, Mr. Gaines adds this:

*Dear Endless Variations:*

Since certain breezes were recently wafted from Spain, the pianistic atmosphere here is decidedly d'isturbi. . .

I have forwarded the items, as well as Mr. Gaines' address and previous record, to the proper police authorities in Boston. LEONARD LIEBLING.

### MENTAL ATTITUDES

I know a young violinist who plays very well. He has, in fact, the makings of a great artist, so far as technical skill, good tone, and a fine rhythmical sense can make an artist. But unless he changes his mental attitude towards the world and things in general he will never win the good will of the world. He has dissatisfaction written on his face. He is captious, resentful and finding fault with the great artists and without mercy for the smaller ones. I sat beside him in the Paris Opera House when the vast audience was cheering itself hoarse and excitedly applauding a brilliant performance by Heifetz. Yet he remained as glum as an undertaker and scornfully referred to the public as "unmusical idiots" for permitting such an excellent violinist to select so unsuitable and insignificant a program. I met him in the lobby of the Pleyel Hall after a splendid recital by Elman. On all sides one heard enthusiastic comments about the magnificent tone, the flawless playing, the marvelous bowing, and so on. Every face within sight was wreathed in smiles except the face of my young friend, who was indignant at the public for accepting a romantic and poetical interpretation of works which should be played in the classical manner. He came to me for sympathy during a recital by Enesco in the Gaveau Hall. "What is the use of practising for fine finish, clean bowing, perfect intonation, when the stupid public will accept such playing as we are hearing tonight?"

And how does the public accept this wonderful young man whose ideals are so much higher than the achievements of Heifetz, Elman, and Enesco? Not at all. He has given a few recitals in Paris to half empty halls and he is now convinced that "Paris is not musical." I overheard two ladies in a concert hall refer to him. "There's Mr. Sourowl over there." "Don't let him see us, for he'll sit beside us and throw cold water on all the artists."

Then I have in mind a pianist of the cheerful idiot variety. For him everything is mildly humorous and nothing is serious. For instance, those four ominous notes, on the rhythm of which Beethoven has constructed the first movement of the C minor symphony, do not represent that knocking of destiny at the human heart which certain imaginative commentators have found. He says that Beethoven came out of the beer house on a wintry night after a spree and slid down the steps in four bumps. That is how the rhythm of the musical phrase reached his brain by devious means. When somebody spoke of the great feat of memory accomplished by Bachaus in playing the thirty-two sonatas of Beethoven, my frivolous friend asked if the pianist pedalled well because he had great feet. A young lady told him that she "could not stand" a certain singer, whereupon he advised her to sit him. In fact, his facility in finding shallow jokes on all serious occasions is equal to the fertility of Schubert in finding melodies. He bores everybody with his puns, which are too obvious to be attractive and not bad enough to be funny. Artemus Ward was of the opinion that a comic paper was improved by a good joke. But this pianist, who takes himself seriously enough to spend a small fortune in advertising himself, believes that a Chopin nocturne and a Schumann romance are also the better for a plentiful supply of his diluted banter.

And how does the public regard this musical buffoon? Not at all. No artist, no man, no woman, is

accepted who is not in earnest. The public cares for itself, and not for the performer. The artist or entertainer who does not please the public is bound to be a failure, for the public will not applaud that which does not please it. The public will not flock to hear an artist merely because that artist believes he has a higher sense of perfection than other artists have.

### "BEAUTY"

One of the rarest words to be found in present day musical criticism is that simple and expressive term, "beauty." Why it is that critics have so definitely ceased to be interested in that which was once upon a time considered to be the matter of chief importance in all art is "another one of those mysteries."

Critics, anyhow, are mysteries;—but that fact has been mentioned before in the columns of the *MUSICAL COURIER*, though without avail, for none of our readers have succeeded in solving the problem of the critic for us, and perhaps none of our readers can solve this present problem of the neglect of beauty. A composer strives his utmost to write music that seems to him, and his friends, and his audiences, and the public at large, beautiful, but does the critic mention that fact in connection with it? He does not. He talks about everything else that concerns music, every quality that he feels that it should possess and does, or should possess and does not, but he never, by any accident or slip of the pen, tells the public the one thing that the public wants to know—whether the music is beautiful or not.

It is easy to hear the beautiful music of the past spoken of today as saccharine, sickly sweet and sweetly sickening, sentimental and so on and so forth. The fact remains, however, that the one thing that describes the most outstanding quality of these melodies of Bach, Mozart, Beethoven, Schubert, Schumann, and so on up to the present day, is "beauty."

It is also a fact that the public, even today, wants music that is beautiful, just as much as it ever did. This does not mean to say that the public does not want other music also. The public of today, as of the past, sometimes desires music to which the term beauty scarcely applies, music that is grotesque, music that is noisily magnificent and awe-inspiring, but beauty still stands as the word of description for an overwhelming proportion of the music that is today used and loved.

One curious feature of the critic's vocabulary is the fact that they frequently apply this word to tone, but almost never to tune. Tone appears to be permitted to be sweet and luscious and lovely, but, oh, how these things are hated by the critics when they happen to be incorporated into a tune!

How it happens that the beautiful sweetness of Wagner's music happened to get by the critics is beyond comprehension. From the beginning to the end of Wagner's creative career he seems to have been bent upon one thing more than anything else, in spite of his apparent theoretical protestations to the contrary. The writing of music-drama did not mean for him (except in theory) the abandoning of tune. He went right on through the Nibelungen Ring, Tristan and Parsifal writing the simplest and loveliest of melodies, and it is that beauty which carries the burden of the long operas. Divest them of that amazing thematic material, and who could be persuaded to sit through their terrific length?

It was really a wonderful thing to read the other day in a newspaper report of a performance of a little heard work that the evident paucity of interesting thematic material rendered the work beyond repair. We read so often about works that are given, about their structure, their orchestration, counterpoint, form, suitability to the text (if any), and so on and so forth, where one might well begin just where the above mentioned critic began, by condemning at the outset the thematic material and expressing full realization that in the face of such weakness nothing was to be expected. Why can critics of music not give the one item of information that the public wants, Is the music beautiful or not? If not, what elements does the music contain which may take the place of beauty in general effectiveness—the grotesque, the noisily magnificent and the awe-inspiring?

It would seem that at this time nothing is more needed in American musical art than plain speaking. The information that one gets from the man on the street is generally much more exact and to the point than the information that one gets from the daily papers. This would seem to apply to almost every form of entertainment. The man on the street is not always refined and grammatical in the form of his statement, but if he says of a piece, "It's a wow!" he means more, and whoever he may be talking to knows that he means more, than all that

the average critic (there are exceptions, of course) is likely to say in an analytical column.

### MR. AUSTIN FAILS TO APPRECIATE US

An extraordinary article appears in the November issue of *The Chesterian*. It is entitled *Musical Appreciation in the U. S. A.*, and was written by Cecil Austin. In this article one reads as follows:

"Much of the weakness of the American attitude towards music lies in the fact that they fail to realize that our culture must be won by effort before its achievements can be entered into. Culture to them, in the first instance, means tickling the eye. Stokowski added to his reputation a thousand times after the spotlight had played on his golden locks during his concerts. In making a 'record for all time' at Hollywood Bowl by drawing nearly twenty-six thousand dollars at one concert, the fame of Galli-Curci rang from East to West. Percy Grainger's sensational marriage at night at the same Hollywood Bowl in the presence of thousands of spectators, placed him immediately among the immortals.

"This ignorant idolization of fame has left the door wide open to the 'gold brick artist' who loses no time in stunning the popular imagination. He reaps a rich harvest in professing to be able to persuade the daily papers to print photographs and anecdotes concerning potential musical geniuses. Tell them about a wonderful musical career, about the thousand and one short-cuts to virtuosity, about the fortunes waiting to be made by successful musicians with or without diplomas, how newspaper men run after the great for interviews. . . . If you can bring yourself to do this you will be on a par with one of the countless charlatans who makes the eyes of his dupes glisten as he abuses their credulity and arouses their cupidity. Season it with a dash of the latest scandal and throw in a few broad hints about the weaknesses of the great and you have a typical appeal to the mentality of the music loving public of the United States.

"Yet, in spite of it all, they follow the art with a zeal that must be experienced to be believed. The harp, for instance, an instrument that seems to be fast becoming unknown in England, except as a symbol, has thousands of exponents in the United States. So strong are its supporters that they publish a complete journal devoted to their interests. They get to know each other by means of meetings; they are intensely enthusiastic about their work; they bring everything down to bedrock and form a constructive policy that will be helpful to all people who interest themselves in this instrument.

"What an admirable lesson could be learned from this attitude in England. We may deplore much of the American *charlatanry*, but we must admire their zeal. They endeavour to train musicians thoroughly to a greater extent than we do. To them, music is almost a religion, and not until we catch something of the flame which burns there will music come into its own again in England."

Mr. Austin has, apparently, a very superficial knowledge of the United States.

### A SLOGAN FOR MUSIC TEACHERS

A teacher of music in Norwich, Conn.—his name is Earle L. Sparks—issues his yearly prospectus in a manner that is as unusual as it is attractive.

To begin with, this teacher does not mention his name on the outside of his folder, which is so designed that one wonders what is inside. It is handsomely printed in two colors, and the following stands in large print on the cover: "You will find real happiness through self expression in music." At the foot of the same page one reads: "Music self played is happiness self made." Between these two is a paragraph of reading matter from which a few lines may be quoted:

"You have not experienced the biggest thrill in the power of music until you have listened to music of your own making.

"More people are studying music today than ever before.

"If you would know real music enjoyment, learn to play the instrument of your choice.

"Your favorite radio and recording artists get more real downright pleasure out of playing for you than you do in listening to them.

"The real thrill of music comes through self expression, your own part in it, plus the great personal satisfaction of making music yourself. Try it and see."

A prize was offered some time ago by manufacturers of musical instruments for a slogan. There could hardly be a better slogan than the phrase above quoted: "Your favorite radio and recording artists get more real downright pleasure out of playing for you than you do in listening to them."



## Tuning in With Europe

It was our privilege the other day to sit in on the very select gathering of a London literary club, the Whitefriars, whose culinary rituals are held between the hallowed walls which once housed Dr. Samuel Johnson—walls which must have echoed, times without number, to the wit and poetry of that wayward genius, Oliver Goldsmith, and the weighty wisdom of the great doctor himself.

The subject under discussion—dramatic criticism primarily, but musical criticism, too, for three or four of the amiable band of London's musical critics were among the guests. "Can we spare the critics?" was the fateful question projected by Ashley Dukes, once a critic and now an eminent playwright, or, "Should we spare the critics?" as he amended it; and for a time it looked as though the axe—at least metaphorically—would fall on our collective necks. The playwrights, said the accuser (and this applies equally to the musician), was an estimable person deriving—if lucky—a modest income from his shows. The critics come along, bored, testy, maybe even biased, and do their best to deprive him of his modest reward. There was much more to it than that, of course, and there was—it must be said—more than a suggestion that the critic might have an excuse for living. But in the course of that debate we heard many things that he should not be and that, alas! he so often is, and vice versa. For instance:

- (a) He should not be a professional, for then his judgment would be biased by material consideration.
- (b) He should be a professional, because then only would he know how to appropriate the difficulties.
- (c) He should not be technical, because the people he writes for understand no technicalities.
- (d) He should be technical, because the people he writes for like to see how the wheels go round.
- (e) He should not be a journalist, because journalists are, as it were, beneath all criticism.
- (f) He should be a journalist, for only a journalist can get the ear of the public.
- (g) He should give his own personal reactions.
- (h) He should reflect the public's reactions.
- (i) He should write about what he knows.
- (j) He should write what he feels.
- (k) He should tell what's wrong with the show.

(l) He should tell what's right, because it is much harder to praise intelligently than to blame.  
And so on through the alphabet.

In the end all the heads were still in place. One critic remarked that if the players and the musicians didn't want the critics, all they needed to do was to stop advertising. No paper would bother to send critics to the shows if there was no advertising revenue. But even this sagacious hint was not taken up with any enthusiasm. And the upshot was that critics are rascals, scoundrels and ignoramuses, but God forbid that anything should happen to them . . .

One pleasant bouquet was passed to the music critics, by the way. The music critics were, by common consent better equipped for their job than the dramatic critics; for after all the M. C. knows something about music, while dramatic critics knew very little about plays and nothing at all about acting, which compliment we swallowed without a blush.

There being nobody present to prove the contrary. Edwin Evans, in fact, said yes, we were an erudite lot; but the great thing was to hide one's erudition. "Know your facts," said he, "but don't parade them. Cut the professional jargon!"

Nobody, by the way, quoted the old wheeze about "those who can, do; those who can't, criticize." But every critic there confessed to some attempt to escape the critical world and to break into the world of action. Wistfully one after the other recorded his fitful attempts at production, writing or acting. "How fine it is to be doing something yourself," one of them once found himself saying to a fellow-critic, "instead of just writing about it." "Yes," retorted the other, "and so much easier." "How's that? What do you mean?" "Ah," said the colleague (Ernest Newman by name), "any buck nigger can kill his wife; but it takes a Shakespeare to write about it."

Discussion adjourned.

C. S.

## ODE TO RICCI

Dr. Carter S. Cole, amateur lover of music, was so carried away with the performances at the recent recital here of little Ruggiero Ricci, the child wonder of the violin, that he dashed off a poem of appreciation during the intermission, and is kind enough to send the lines to the MUSICAL COURIER, "for other listeners amazed and inspired like myself," as Dr. Cole puts it. Here is his poetical tribute:

RUGGERIO RICCI.  
Master of time,  
Assuredly  
Infinity  
Ripened your years—just nine  
Marvelous talent divine:  
Shall the world know  
How with your bow  
Music entrancing, supreme,  
Wrought by a poet's dream,  
Perfect in nuance and tone,  
Pure from the great unknown  
Flows molten gold—  
Can it be told,  
Spirit sublime?

## Readers' Forum

### The Robert Schumann Pictorial Biography

December 15, 1929.

The Editor, MUSICAL COURIER:

It was with a thrill of delight I read in the MUSICAL COURIER of December 14 that you would publish the pictorial biography of Robert Schumann in your next two issues.

I am head of the Piano and Musical History Departments of this college and the MUSICAL COURIER is my main paper for use in the history. There is scarcely a lesson in which I do not take the paper into the classroom and lecture from it. I have been a subscriber for years to the MUSICAL COURIER.

The entire paper is a source of pleasure and information to me, and these biographies stand out as among the best things in the paper. Let me also express gratitude and appreciation for Variations. I am a former pupil of Edwin Hughes in New York and Madame Leschetizky in Paris. I have had the pleasure of meeting your Paris correspondent, Clarence Lucas, several times.

With gratitude and appreciation for such a splendid paper, I am,

Sincerely yours,  
(Signed) H. MAY CRENSHAW.

## Obituary

### In Memoriam: Archibald Browning Paton

Archibald Browning Paton, of Dover, N. H., father of Alice Paton, lyric soprano, died December 4, at Clifton Springs, N. Y., where he had gone hoping to recover his health. He was sixty-nine years of age.

Mr. Paton was one of the best known woolen manufacturers. He was born in Tillicoultry, Scotland, but left there at the age of seven, and commenced his apprenticeship at his uncle's mill, the Paton Manufacturing Company of Sherbrooke, Canada, at sixteen years of age. He had since been identified with many woolen mills, for fifteen years having been general superintendent of the George H. Gilbert Manufacturing Company of Ware and Gilbertville, Mass., and until last May, when he resigned because of ill health, he was for twenty-two years agent of the Sawyer Mills of the American Woolen Company.

He was very fond of music and was a great inspiration to his daughter in her career as a singer. Besides his daughter he leaves a widow, Agnes Munson Paton, a former concert and church soloist.

Many prominent people attended the impressive funeral service at the First Parish Church, Dover, N. H., on December 7. Prior to the service, favorite Scotch songs of the deceased were gently played on the organ, and during the service his favorite hymns were sung. The many large floral offerings bore testimony to the respect in which the deceased was held by his host of friends, as does also the following tribute from Foster's Daily Democrat of Dover, N. H.

"Another outstanding figure in the life of our city has passed on to the finer life yet to be. Mr. Paton was always interested in the best things for our municipality, a sturdy thinker, a sincere, kindly and with all, extremely energetic business man. He thought in practical terms. He made his religion definite. He typified a class of people of whom we have all too few.

Not only his responsible position for years as agent of the American Woolen Mills, but his life here in the community made him a host of friends who respected him deeply for the sterling qualities he possessed. In his going, one of the outstanding leaders is lost to our city and yet not lost, for such lives continue."

### KENNETT HARRIS

News comes from Miami, Florida, of the death December 20 of Kennett Harris, noted newspaper man and short story writer. He was the father of Tomford Harris, pianist, who is gaining an enviable reputation for himself as an artist and composer of unusual ability.

Kennett Harris was sixty-five years old. He was born in England, became war correspondent for the Chicago Record during the Spanish American War, and became intimate with Col. Theodore Roosevelt and the Rough Riders. For years he was a special writer for the Record, then the morning edition of the Chicago Daily News, succeeding George Ade as conductor of a column of sketches called Stories of the Streets and of the Town. Mr. Harris had contributed numerous stories to the Saturday Evening Post and had recently completed a book, Half a Million Blue-Eyed Blondes. Some years ago he wrote a volume of short stories entitled Meet Mr. Stegg. He is survived by his widow and his son, Tomford.

### BOZA OUMIROFF

(See page 16)

### ESTHER CASE.

Esther Case, formerly a European opera singer and latterly a radio artist in New York, committed suicide by inhaling gas, at her home in New York City, on December 19. Miss Case had been very much depressed for several months, as a consequence, it is believed, of the loss of a breach of promise suit which she had instituted last summer against Captain Reginald Sheridan Carroll, British war ace and at present manager of the Ralston Art Galleries on Fifth Avenue. A note reading, "Kindly return these things to Captain Carroll at Baldwin, L. I." was found with several articles of jewelry on Miss Case's dresser.

## I See That

Rosa Ponselle triumphed last week in the revival of Luisa Miller, returning in better voice than ever.

Part II of the Pictorial Biography of Robert Alexander Schumann appears in this issue of the MUSICAL COURIER.

Frida Leider will sing Isolde next May with the Paris Grand Opera Company.

Entries for the Bamberger scholarships will close January 20, 1930.

George Bernard Shaw has taken up the

cudgels for the composers in the proposed copyright legislation in England. Stokowski gave his last concert with the Philadelphia Orchestra in New York until next April.

Toscanini will be one of the conductors at the Bayreuth festival next year.

Paul Shirley has written a good article about increasing popularity for the viola d'amore.

Barbara Lull is now engaged on a tour of the South.

May Korb is appearing with success in opera. Martha Baird was highly complimented by the critics for her recent performance of the Schumann concerto in Boston.

The first musicale of the season of the Debussy Club was held in Pythian Temple on December 13.

The Harcum Trio is in great demand.

The English Singers are appearing with great success on the Pacific Coast.

In this issue John Hutchins discusses the vital importance of an open mouth in singing.

The fifty-first meeting of the Music Teachers' National Association is being held in Cincinnati, December 26-28.

The Baltimore Symphony Orchestra opened its season auspiciously.

The American Opera Company is to stage Yolanda of Cyprus.

Olga Samaroff, interviewed, tells of the remarkable development of the Schubert Memorial, Inc.

Hans Taenzler, German tenor, has been engaged by the Philadelphia Civic Opera Company.

Harvey Officer's string quartet in C minor will be given its first public appearance by the Barbizon String Quartet some time in January.

Louise Caselotti, young Los Angeles contralto, recently had great success in her appearance as Carmen with the Columbia Opera Company.

George Lieblich and Wagner's music were featured at the last matinee meeting of the National Opera Club.

A capacity audience attended the first Rubinstein Cluó concert at Hotel Plaza.

Harriet Barkley Riesberg, soprano; John Fulco, baritone, and Maurice LaFarge, pianist-composer, were soloists at the Verdi Club Supper Dance at Hotel Roosevelt.

The New York School of Music and Arts, Ralfe Leech Sterner, president, gave a program of twenty-eight numbers at their 718th concert.

Rose and Ottilie Sutro began their Carlton Hotel Musical Salons a fortnight ago.

George J. Wetzel conducted the College Point concert of the Community Sym-

phony Orchestra recently; the next concert will be given at Flushing High School, January 29.

Edward Murch, boy soprano soloist of Grace Church, New York, has a large and varied repertory of sacred and secular songs.

Winifred Pletts and Lucile Millard, soprano artist-pupils of Marie DeKlyzer sang recently over Calvary Church Radio.

Earl Weatherford, tenor, opened the concert course of the Cincinnati Matinee Musical Club, November 26.

Nevada Van der Veer, contralto, has been engaged to sing Erda and Ortrud with the Philadelphia Civic Opera Company.

Os-ke-non-ton, Mohawk Indian baritone, will return from a European tour January 2, per S. S. Berengaria.

Frederic Baer made his Chicago debut as soloist of the Swedish Choral Club, December 22.

Katharine Goodson is now in this country. Dai Buell will give her annual New York recital at Town Hall on January 8.

Darius Milhaud has written a concerto for percussion instruments with orchestral accompaniment.

Hallie Stiles made her Chicago Opera debut on December 19 as Elsa in Lohengrin.

Maazel was acclaimed in Chicago on December 15.

Lauritz Melchior has been engaged by the Paris Opera.

### Seymour School in New Haven

The Seymour Musical Re-Education Centre is well under way now in its new home in Carnegie Hall. Mrs. Seymour is conducting her usual Normal Classes on Thursday mornings, and is also broadcasting Thursday at 2:15 over WEAF, her subject being Home Music Lessons.

The first recital of the school was given by the following students of Hans Barth and his assistants, Louise Honsinger and Margery Todd, on December 15: Lillian and Bithia Berman, Albert Jones, Juliette Howell, Victor Landau, Rita Quinn, Bruce Tompkins, Mary Stahler, Evelyn Stahler, Jesse Berman, Alma Polhemus, Rachel Mastrotta, Margery Todd and Louise Honsinger.

### Second Charlotte Lund Opera Performance

The second performance by the Charlotte Lund Opera Company will be Hänsel and Gretel, at Town Hall, December 31, at 11 o'clock A. M., with the following cast: Cowden, Troilsaas, Bernhardt, Wellington-Smith, Dore, Gollala, Delfi, and the Allan Robbins Orchestra.



**MARGARET RIEGELMANN**  
SOPRANO  
Personal Representative:  
**BARNET GOLD**  
320 Manhattan Avenue  
New York



**GIACOMO QUINTANO**  
THE CELEBRATED VIOLINIST  
Will accept a few pupils during 1929-30  
Specialist in Program Building  
Address: E. Flamingo, Box 7, 1223 Madison Ave., N. Y. C.  
Tel. Aviator 1783

**E. BEAUFORT-GODWIN**  
COACH - ACCOMPANIST  
School of Musicianship for Singers and Accompanists  
Clearinghouse for Program Songs  
164 E. 61st St., N. Y. C. Tel.: Regent 4138

**TINA PAGGI**  
COLORATURA SOPRANO  
Address: 6270 of MUSICAL COURIER, 113 W. 57th St., N. Y.

**ANNA EARNSHAW**  
SOPRANO  
Mgt.: Richard Copley, 10 East 43rd St., New York

**ANNABEL MORRIS BUCHANAN**  
Composer of Songs  
MY CANDLE (G. Ricordi) THE LAMP (O. Ditson)  
Marion, Va.

**MAUDE MARION TRACY**  
SPECIALIST IN TONE PLACEMENT  
Studio: 939 8th Avenue - New York  
Tel.: 1378 Columbia

**VICTOR ANDOGA**  
STAGE DIRECTOR  
Director: Opera Class, Master Institute of  
Rochester Museum  
Studio: 555 Madison Avenue, N. Y. Tel.: Witherham 8444

**JOSEFIN HARTMAN VOLLMER**  
COACH AND ACCOMPANIST  
"The perfect accompanist."—Mrs. Robinson-Helms.  
215 W. 75th St., N.Y.C. Phone: Trafalgar 2377

**HUNTER**  
CONCERT BARITONE  
TEACHER OF SINGING  
810 Carnegie Hall, N. Y. C. Tel. Circle 0321

**WINIFRED PLETTS**  
COLORATURA SOPRANO  
80 West 82nd Street, New York City

**ANN HAMILTON**  
Dramatic Soprano  
Management: R. E. Johnston  
1451 Broadway New York

**NEW VOCAL METHOD**  
TANGIBLE—QUICK—UNFAILING  
Write for Free Explanation of  
Correspondence Course  
Class Lessons \$3 Private Lessons \$10  
HELEN BRETT  
Studio 205 West 57th Street, New York City  
Tel. Circle 5420

**JOYCE BANNERMAN**  
Soprano  
Concert Oratorios Festivals  
BANNERMAN  
MANAGEMENT:  
1412 Steinway  
Hall  
New York City



## Piatigorsky Delights Los Angeles

Columbia Opera Company Presents Another Week of Excellent Performances.

LOS ANGELES, CAL.—The fourth pair of concerts given by the Philharmonic Orchestra, at the Philharmonic Auditorium, was notable in every respect—a wonderful program beautifully presented, a great soloist, and an audience of distinguished people, among whom were Mr. and Mrs. Alexander Raab, Mary Lewis, Elly Ney, Richard Buhlig, Ruth Basden, Wagnerian soprano, and others.

The orchestra opened with the Humperdinck overture, Konigskinder, new at these concerts, which they gave a vivid and colorful reading, in Mr. Rodzinski's usual speedy tempo. The Strauss Don Quixote followed, in which Dr. Rodzinski was so wise as to make use of the soloist of the day—Gregor Piatigorsky, cellist, for the cello obligato, with our own Emil Ferir playing the viola solo. This work was given a very impressive reading. After the intermission, Piatigorsky played the Dvorak concerto in B minor, opus 104, for cello. Of this artist one is at a loss to know which to commend first, his marvelous technic or his luscious, appealing tone. He filled the heart and the mind of the hearer. All too short was the concerto. Dr. Rodzinski and the orchestra gave marvelous support. Casella's Rhapsody Italia, with the modernity of which Rodzinski is so en rapport, was given an illuminating reading and brought to a close a most unusual and enthralling program.

### THE COLUMBIA OPERA COMPANY

The Columbia Opera Company, at the Biltmore, continues to fulfill the promise of its first operatic offerings, in the excellence of the performances. December 5 Rigoletto was given with Galileo Parigi in the title role, and to him goes a great share of the plaudits for his delineation of the role of the hunchback, in his dual character of villain and devoted father. While he has not a voice of great volume his consistently artistic singing has been one of the high lights of the season so far. Tina Paggi, as Gilda, sang with her usual vocal purity, and most of the honors went to her. Barsotti as the Duke of Mantua also did outstanding work. In the quar-

ter in the last act, Lenore Ivey as Madalena and Enrico Spada as Sparafucile won plaudits. Edith Mackey as Giovanna, Alicia Muma as the Countess Ceprano, Maudelene Smith as the page, Luigi Rocca as Count Monterone, James Craheny as Marullo, Ghisletti as Borsa and William Blust as Count Ceprano all did as well as possible. Alberto Conti, musical conductor, continues to interest with the vigor and intelligence of his orchestral effects.

The star of Zaza, which was presented at the Biltmore on December 6, was undoubtedly Conductor Conti, as Leoncavallo's music gave little opportunity for any one else. Patricia Robazza, in the title role, made her first appearance. Dramatically she was good. Barra, as Millio, an old time favorite in Los Angeles, was excellent vocally and histrionically. Parigi as Cascar and Fiorella as Bussie added to the effect with excellent work, as did all of the smaller parts. Lenore Ivey as the maid was excellently made up and exploited her role with finesse.

Don Pasquale was programmed for Saturday afternoon, but The Barber of Seville was substituted and given a most finished presentation. Tina Paggi as Rosina was in her element; a better Rosina has not been seen here. For her music lesson she sang the Echo song, in which she was a sensational success. A surprise was Mario Fiorella, a very young San Francisco boy, who played Figaro and gave vocally and dramatically a seasoned interpretation of the part. His voice is beautiful and his acting intelligent. Scattola as Bartolo and Spada as Basilio also delighted.

Saturday evening, Il Trovatore was magnificently presented. Sharlow scored as Leonora, and Piccaluga as Manrico created a furore. Parigi also was received with enthusiasm, singing the role of Count di Luna with his usual artistry. Louise Caselotti as Azucena exhibited a power beyond her years. All of the small parts were worked out with the same skill as the more important ones, much applause going also to conductor and chorus.

B. L. H.

### N. Y. School of Music and Arts Concert

Twenty-eight vocal and instrumental numbers made up the December 12 concert of the N. Y. School of Music and Arts, New York, Ralfe Leech Sterner president. The varied numbers retained interest throughout the two hours required for the affair. Pianists, singers, violinists, vocal quartet, and nine operatic excerpts made up the program, the young participants hailing from various parts of the country.

Arthur Lofgren and Marguerite Reeve opened with Dancla's Symphonie Concertante, playing with good ensemble, and were followed by Evan Williams and Morris Ohre, who sang Watchman (Sargent) with resonant voices. Ruth Wolff played octave studies by Kullak and Concone, with elastic wrist and brilliancy, later singing Elsa's Traum (Lohengrin) very well indeed. Margaret Noonan and Fannie Mossman united in Tosti's Serenade, their sweet voices blending well, and Helen Gumpfer played To the Spring (Grieg) with expression and refined taste. Julia Baron sang Beyond the Dawn (Sanderson) with power and brilliant climax, and was followed by Marian Nolan, a graceful and accurate pianist, who proved these qualities in Valse Arabesque (Lack). James Reid, tenor, is an excellent singer, his Friend o' Mine (Sanderson) showing much feeling. To a Wild Rose and To a Water Lily (MacDowell) were played by talented Helen Bloomer in a way which caught interest from the very first; she is a truly musical and intellectual personality. Helen Mohaupt, violinist, played Obertass (Wieniawski) with much dash and full tone, showing fine progress, and Margaret Noonan's neat staccato, trill, etc., in Dell'Acqua's Villanelle, were much admired. Mary Duncan has great talent as pianist; she played the Grieg concerto (Movement I) with power and style, with Mr. Riesberg at the second piano. Fannie Mossman showed a promising voice and clear enunciation in songs by Debussy and Huerter. Isabelle Buchanan is a brilliant pianist and deserves praise for studying under difficulties: Chopin's Posthumous waltz in E minor was her number.

Nymphes et Sylvains was sung by Mae Joy Worrell with brilliant effect, and Arthur Lofgren showed that he is an excellent violinist in deBeriot's Ninth concerto. Nancy Reeves, Corinne Shaw, Fannie Mossman and Elizabeth Fey formed a vocal quartet which sang very beautifully Hawley's Song of Seasons. A piano sextet (two pianos, Liszt's Hungarian National March Rakoczv) was played by Helen Bloomer, Mary Duncan, Marian Nolan, Anna Pfaff, Cecelia Urban, and Ruth Wolff, the six girls playing as one, with varied effects of grace and thunderous march-chords; they were vigorously

applauded. Excerpts from grand operas completed the program, Morris Ohre singing the Toreador Song with great Bravura; Elizabeth Fey, the Mignon air, with intelligent interpretation, and Corinne Shaw showing good style in the waltz from Romeo and Juliet. Evan Williams' high B flat, of power and quality, signalized his singing of the L'Africaine aria, and Earl Wilkinson sang Dio Possente with full tones and operatic style. Josephine Weidner's sweet voice and lovely appearance, including a high A of quality, made her number very enjoyable. Nancy Reeves sang the Micaela (Carmen) aria with fine voice, supplemented by dramatic instinct, and a rousing finale was provided in the Faust trio by Mae Joy Worrell, Evan Williams and Morris Ohre. All the pianists were Riesberg pupils excepting Miss Buchanan, who studies with Mr. Ruhland. Gladys Longene provided excellent accompaniments, and a large audience listened to and applauded everything.

### Sukoenig to Play With Berlin Symphony

Sidney Sukoenig, a young American pianist and composer, will be the soloist with the Berlin Symphony Society (Ignatz Waghalter, conducting), on January 15 in Berlin Germany.

Mr. Sukoenig is an artist graduate of the Institute of Musical Art of the Juilliard School of Music, pupil of James Friskin. While at the Institute of Musical Art, he was the recipient of a Juilliard Scholarship and numerous awards, among which are the Loeb Memorial Prize, the Coolidge Composition Prize, and the Isaac Newton Seligman Prize for Composition. In 1927, while at the American Conservatory of Music at Fontainebleau, France, he was awarded the Chickering Prize. Mr. Sukoenig also studied music at the Deutsches Musikinstitut for Foreigners and at the Hochschule in Berlin, with Eugen D'Albert, Walter Gieseking and Edwin Fischer, piano, and with Paul Hindemith, composition and orchestration.

Mr. Sukoenig is at present concertizing and will return to the United States and make his American debut in the fall of 1930.

### Bohemians to Honor Glazounoff

The fourth regular monthly meeting of The Bohemians for the season 1929-30 will take place at the Harvard Club on January 3, at 8.30 o'clock. There will be a reception in honor of Alexander Glazounoff and a program of his compositions will be presented by a quartet (Naoum Blinder, Mitya Stillman, Theodore Katz and Evsei Belousoff), and Prince Alexis Obolensky, baritone, with Prof. Constantine Schvedoff at the piano, and Ignace Hilsberg.

### SINGERS, MUSICIANS, SPEAKERS

Make phonograph records of your repertoire, on permanent and indestructible discs. Appointment not necessary.

\*\*\*\*

Four sizes—\$1.00 to \$2.00

.50 a song extra if accompanist is desired

**DOROTHY CARUSO RECORDING STUDIO**  
143 East 62nd Street, New York  
Tel. REgent 5558

### IRENE FREIMANN

CONCERT PIANIST—TEACHER  
Studio: 249 West 80th Street, New York City  
Tel.: Rusquehanna 1480

### PAGANUCCI

OPERATIC COACH—ACCOMPANIST  
CARNEGIE HALL, NEW YORK  
(Telephone Nevins 3840 for Appointment)

### VINCENT V. HUBBARD

SUCCESSOR TO ARTHUR J. HUBBARD  
Vocal Technique, Diction, Coaching, Program Building  
First Assistant: Dr. George L. Dwyer  
246 Huntington Ave. Boston, Mass.

### William S. BRADY

TEACHER OF SINGING  
Studio: 137 West 86th St. New York  
Tel. Schuyler 3580

### DAISY ELGIN

SOPRANO  
Mgt.: R. E. Johnston  
1451 Broadway New York

### MUSICAL ADVISORY BUREAU

(Under the direction of MRS. PERCY FITT)  
GROTHMAN HALL, 115 WIGMORE ST., LONDON, ENGLAND  
Established to assist and to give unprejudiced and unbiased advice to artists and students in selecting teachers, arranging auditions and in helping in establishing careers in Europe.

### JOHN HEATH

Pianist  
STUDIO, 45ter rue des Acacias, PARIS, May until January  
Villa Martini, Desclaux sur Mer, France, January until May.

### J.C. VAN HULSTEYN

VIOLINIST  
Representative of the Ecole Normale de Musique, Paris  
Recommendation and preparation. Authorized by Mr. Thibaud  
to recommend selected students for his master class  
Address: Care of PHAROUD CONSERVATORY, Baltimore, Md.

### MELANIE KURT

Former member of  
METROPOLITAN OPERA COMPANY  
Authorized Representative of  
Lilli Lehmann Method  
Berlin, Germany  
W 50 Schaperstrasse 30

### ISABEL MOLTER

American Soprano  
Recitals—Oratorios  
325 Central Ave., Wilmette, Ill.  
Telephone Wilmette 1249

### MARY LEWIS

Soprano  
Metropolitan Opera Co.  
Victor Records  
Management: Metropolitan Musical Bureau  
33 West 42nd Street, New York





## MARTHA BAIRD "OUTSTANDING FEATURE" OF ORCHESTRA CONCERT

Appears as Soloist With Boston Symphony Orchestra in Schumann Concerto

Martha Baird opened her second American tour with a recital in Boston, winning critical esteem and favor, which was further solidified when she appeared as soloist with the Boston Symphony Orchestra, under the direction of Koussevitzky, on December 2. She was heard in the Schumann A minor concerto for piano and orchestra, and, according to the critic of the Post, was the outstanding feature of the concert.

He further stated that the pianist, several times recalled to the stage, may well count

her reception another addition to the list of successes which she has achieved both here and in Europe. "Nor was the enthusiasm unmerited," said he. "Miss Baird does not belong to the generation brought up in the Schumann 'tradition,' but she brings to the service of this music of an earlier and more romantic day, an excellent and abundant technique and a fresh and youthful enthusiasm."

Shortly after this success, Miss Baird left for a tour of the Middle West and Pacific Coast.

## Baltimore's Symphony Season Begins Auspiciously

Philadelphia Orchestra Enjoyed

BALTIMORE, Md.—The Baltimore Symphony Orchestra, the oldest municipally endowed organization of its kind in the country, gave the first concert of its fifteenth season before the usual capacity audience. Gustav Strube, who has been the only conductor the orchestra has ever had, received a tremendous ovation, and the orchestra played as well as has ever been noted in its career.

The Baltimore Orchestra is an excellent example of what true musical spirit and devotion will do. Started as a more or less uncertain experiment, it has steadily prospered during its fourteen seasons, until now the mere thought of politics interfering with it in any way is immediately frowned down. There have been occasions when political sharpers have shown a desire to get a finger in the pie, but this condition no longer exists.

With only local professional musicians to select from, Mr. Strube's task has been no small one, but to his credit let it be said that his efforts have borne fruit in many directions. From an organization of about fifty, it has been gradually increased until this year's personnel numbers 85, a personnel that is of a higher degree than ever before. In speaking of credit for the organization's success, mention also must be made of Frederick R. Huber, municipal director of music, who has been manager and the guiding spirit of the orchestra since its inception. To bring it through the political shoals it encountered was in itself a great accomplishment.

The soloist for the opening concert was Gladys Swarthout, mezzo-soprano of the Metropolitan Opera Company. Miss Swarthout looked glorious and sang well.

### PHILADELPHIA ORCHESTRA

The Philadelphia Orchestra also recently gave its first performance of the season. Director Stokowski was given a great ovation upon his first appearance in quite some time. His decision to admit no one to the hall after the start of the concert until the intermission resulted in the audience being seated very early, although there was considerable grumbling against the Stokowski edict. The orchestra from Philadelphia played superbly and Mr. Stokowski's readings were seemingly more inspired than usual. E. D.

### La Forge-Berumen Notes

Mr. Berumen presented his pupil, Katherine Philbrick, in a delightful recital of Debussy works at the studio of Jack Sparrow, artist, on November 19. Miss Philbrick's program was well-balanced, and played in an artistic manner. She possesses a firm and well-developed technique, which, combined with a fine understanding of the French composer's ideas, made a splendid impression upon her hearers. The young pianist will appear in recital again in January, when she will play modern music of Spain.

The weekly La Forge-Berumen musicale was broadcast over WEAF on December 5. Angela Gilberti displayed a soprano voice of fine quality and resonance, which she used skillfully, and Templeton Moore revealed a lovely tenor which he applied with artistry and controlled with apparent ease. Phil Evans and Pearl Kendrick ably assisted the singers at the piano.

### Studio Guild Musicale

A. Russ Patterson and Idelle Patterson entertained the Studio Guild at a musicale, with dancing and bridge on December 5, a large company attending. An interesting program was provided by Idelle Patterson and Miss Bickford, sopranos; Antonio Lora, composer-pianist; Barbara Chalmers, soprano and composer, accompanied by Miss Hon-singer, with violin composition by Ada Weigel Powers, and songs by Frances Williams.

Mr. Lewis, baritone, also sang, with A. Russ Patterson at the piano, and Karl Rackle, pianist, was heard in solo numbers.

The Studio Guild affairs, arranged by Grace Pickett, president, and her assistant, Roger L. Sherman, interest many people, and provide musical and social opportunities for many young artists.

### Debussy Club Musicale

The first of this season's musicales by the Debussy Club was held in the Pythian Temple in New York on December 13, before a representative and enthusiastic audience. The program, as arranged by Mme. Hermine Hudon, founder-president of the club, was well chosen, and the artists were of the excellent calibre always chosen by the club for their interesting musicales.

Those appearing on the program were Marjorie Muckey, pianist, who played numbers by Debussy, Rogers, Schumann, Grieg and Moussorgsky in a manner that marks her as an artist well worth watching; Louis Rigo Bourlier, tenor, heard in two groups of songs, including numbers by Bemberg, Vuillermoz, Debussy and Faure, displaying a voice of unusual range and color, with a stage presence that reflects his many appearances both here and abroad; his initial offering was the Arioso de Benvenuto di Diaz, in which he had opportunity to display his excellent voice to advantage, accompanied by Theophil Wendt; and Maria Cagnaro Vincent, soprano, who delighted the audience with two groups of well-chosen numbers.

Mme. Hudon is arranging for auditions for future appearances at the Debussy Club musicales, which are held once a month during the season.

### Josephine Martino Well Received

Josephine Martino, who sang recently in Potsdam, N. Y., with the Choral Union, Helen M. Hosmer director, scored a fine success. Said the critic of the Herald-Recorder: "Miss Martino's voice is one naturally fitted for the difficult role she sang and her work has highly artistic and pleasing. She has an unusual range, beautiful quality, flexibility and the temperament and native musical instinct which go to make up a singer to whom it is a real treat to listen. Miss Martino has had all her training in New York with Jessie Fenner Hill."

On November 20, at the American Composers' Day at Knabe's, Miss Martino sang some of Walter Kramer's songs with the composer at the piano. She recently had a successful appearance at the Barbizon Musicales, and on December 17 she sang at the Hotel Bossert, Brooklyn.

### The M. T. N. A. Meeting in Cincinnati

The fifty-first meeting of the Music Teachers' National Association is being held in Cincinnati, at the Hotel Gibson, December 26, 27 and 28.

### U.S. TOUR 1929-30

CORNELIUS VAN VLIET

Management H.S. Pickernell

CLARE OSBORNE REED

### NOW BOOKING

CELLO VIRTUOSO

119 West 57 Street, New York

### Pianist — Artist Teacher

Director Columbia School of Music  
509 So. Wabash Ave., Chicago, Ill.

AMY  
ELLERMAN

Contralto

570 West 156th Street, New York, N. Y.

Telephones: Billings 1593 and Susquehanna 4500



ITALIAN DICTION

SPECIALIST IN CULTURED ITALIAN SPEECH  
FOR SINGERS (True Tuscan Pronunciation)  
Private and Class Instruction  
Authentic Translations of Opera Text  
MARIA ALLIEGRO  
148 W. 72nd St., N. Y. Tel. Susquehanna 2222

EDYTHE BROWNING

SOPRANO — Season 1929-30  
Now Booking  
Mgt. PAUL BERTHOUD,  
119 West 57th St., New York  
Tel: 4161 Circle

LOUISE BAVÈ

LYRIC COLORATURA

Address: CAPITOL THEATRE, 1639 BROADWAY, NEW YORK

KATHARINE IVES

CONCERT PIANIST

Season 1929-30 Now Booking

Management: Paul Berthoud,

119 West 57th St., New York. Tel: Circle 1006

HAROLD LAND

Baritone

CONCERT — ORATORIO  
FESTIVAL

Address: The Harold Land Management  
400 North Broadway, Yonkers, N. Y.

Wilson LAMB

BARITONE  
TEACHER OF VOICE

Available for Concert, Recital and Oratorio  
Studio: Metropolitan Building, Orange, N. J.  
N. Y. Branch: 105 West 130th Street

Celebrated Spanish  
Piano Virtuoso  
Teacher of Many  
Famous Pianists

19 West 85th Street,  
New York  
Telephones: Erdicott 2084, or  
Susquehanna 4500

ALBERTO JONÁS

FREDERICK SCHLIEDER

Creative Musical Thinking

Taught through Improvisation, Meaning Lawful,  
not Haphazard, Musical Self-Expression

Studio: 27 West 72nd St., New York

Tel. Trafalgar 4200



VANNI-MARCOUX

Chicago Civic Opera Company

JOHN POWELL  
PIANIST

Steinway Piano

Duo Art Recording

MGT. WM. C. GASSNER (CONCERT GUILD) Steinway Hall  
NEW YORK



**YEATMAN GRIFFITH**

Voice

TEACHER OF FAMOUS ARTISTS AND OF TEACHERS  
Studios, 52 W. 16th St., New York City Tel. Endicott 8144**DORA ROSE**

SOPRANO

Sherman Square Studios, 166 W. 13rd St., New York  
Telephone: Raymond 9142**DIANA KASNER**ACCOMPANIST AND COACH  
ASSISTANT TO WM. THORNER

Studio: 470 West End Ave., N. Y. Tel. Trafalgar 9154

**ENRICA CLAY DILLON**

STUDIO of ACTING

Coaching for Professional Singers—  
Opera and Light OperaBy Appointment: 15 West 67th St., New York City  
Phone: Busquehanna 1616—Trafalgar 1183**ZERFFI**

TEACHER OF

SINGING

STUDIO:

Voice Production without  
Interference 326A W. 77th St.  
Free Voice Trial by New York  
Appointment Telephone Trafalgar 4385**ELSA LEHMAN**INTERPRETER OF CHARACTERISTIC SONGS OF THE SOUTH  
Miss Lehman's work is especially adapted for  
Clubs and Social FunctionsManagement of CHARLES I. REID, 250 W. 57th St., N. Y.  
Tel. Columbus 6484**Emilio ROXAS**Vocal coach to Martinelli and Teacher of  
Della Samoiloff of Chicago Civic Opera

Studio: 703 Steinway Hall, N. Y. Phone 5161 Circle

**EDWIN FRANKO GOLDMAN**

CONDUCTOR THE GOLDMAN BAND

"A Symphony Orchestra in Brass"

Personal address: 305 Riverside Drive, New York

**J. Fred WOLLE**

CONCERT ORGANIST

Bethlehem - - - - - Pennsylvania

LUCREZIA

Management

**BORI**

Maud

Winthrop

Gibbon

129 W. 48th St.

New York City

Phone Bryant 8400

Victor Records

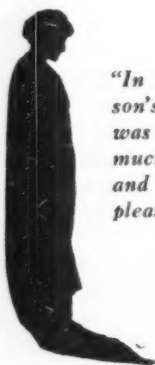
Baldwin Piano

**CHAMLEE**

Singing in Europe

Management: ERNEST HENKEL

1451 Broadway New York City



"In Miss Peterson's singing there was to be found much enjoyment and keen artistic pleasure."

The New York Evening Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES  
Steinway Hall, 113 W. 57th St.  
New York

Mason & Hamlin Piano Used  
Acoustic-Vocalion Records

**SCHUBERT MEMORIAL, INC.:****NOTABLE DEVELOPMENT OF****THIS USEFUL ORGANIZATION****Selected Artists Assured Public Appearances****AN INTERVIEW WITH OLGA SAMAROFF**

Olga Samaroff was interviewed upon her return from a recent visit to Cleveland, where she lectured at the Town Club on the subject of Music as a Cultural Element of Life, and also made an address at a banquet commemorating the ninth anniversary of the Cleveland Institute of Music.

Mme. Samaroff said that she was able to report the completion of the organization of a Schubert Memorial Committee in Cleveland.

"The extension work of the Schubert Memorial," said Mme. Samaroff, "is growing rapidly and becoming highly important. Mrs. Gilbert H. Montague heads the work, and carries it on with interest and understanding. Mrs. Montague was well known during the war as one of the chief organizers of aid for devastated France. She is a cousin of Richard Aldrich, and an unusually well equipped amateur musician.

"The idea of the Schubert Memorial Extension is to provide opportunity of contact with the best concert public of cities outside of New York. Each committee handles its own problem in its own way, and the various committees have entire freedom to function according to local conditions. The concerts are not always given with orchestra, and the concert routine of the young artist selected by the Schubert Memorial becomes exactly similar to that of any established artist; that is, there will be recitals, concerts with orchestra and other appearances of various sorts as conditions allow.

"The extension work, however, assures these young artists a series of engagements. The first committee to be established outside of New York was organized in Baltimore by Mrs. John W. Garrett, whose husband has recently been appointed United States Ambassador to Rome.

"The Baltimore Committee encountered the singular and gratifying experience of being forced to return checks to would-be subscribers, as the season was over-subscribed. "Dorothy Sturges organized the second committee outside of New York, in Providence, R. I., and has had a similar experience to that of Mrs. Garrett in Baltimore, the concerts being entirely sold out and the seats for the season all taken, leaving a surplus over expenses for future expansion.

"The newly organized Philadelphia committee will give three recitals in the Bellevue-Stratford ballroom, by Isabelle Valkovsky, piano; Sadah Shuchari, violin; and Muriel Kerr, piano, these being the three artists presented in the first Schubert Memorial season.

"In addition, the same artists will appear in Washington, Atlanta, Nashville, Denver (with orchestra), Los Angeles, San Francisco, and Cleveland, under the auspices of local Schubert Memorial Committees.

"Negotiations are being carried on in Boston, Chicago, Detroit, Kansas City, St. Louis, Chattanooga, Tucson (Arizona), Eugene (Oregon), Seattle, Minneapolis, and Madison (Wis.) and several towns in Texas for the organization of Schubert Memorial local committees. Others will follow. Each committee functions for artists in the order of their original presentation. In other words, the Schubert Memorial does not give a prize and a promise, and then overlook the needs of the young artist in interest in a later prize winner, but continues its care of all Schubert Memorial winners until they are successfully established and no longer in need of assistance. The extension work, generally speaking, will operate for each young artist in the season following presentation in New York.

"In addition to regular Schubert Memorial appearances, the young artists presented in the first season have been given numerous engagements at regular symphony concerts. These engagements of course lie outside of regular Schubert Memorial extension work.

"None of the young artists who have won Schubert Memorial honors were entirely unknown to the public, and all of them have been acclaimed as talents of the first order wherever they have appeared in extension work concerts.

"One detail which still seeks a satisfactory solution is the matter of instruments for those who play the violin or the cello. Ruth Posselt was forced to play in New York on December 4 on a very ordinary violin, entirely unsuited to the size of the auditorium. She had received a generous offer of a Stradivarius, but upon examination the instrument proved to be only partly Stradivarius, having been rebuilt by someone, probably by Vuillaume. At all events, it proved to have what violinists know as a "wolf," and could therefore not be used for public play-

ing. When these facts developed, the Rudolph Wurlitzer Company very generously offered to lend Miss Posselt a suitable instrument, but it was then so late that Miss Posselt did not feel that she could risk performance on an unfamiliar instrument without sufficient time to become fully accustomed to its proper handling.

"This is naturally a condition that must always pursue all young artists except those who are richly endowed with worldly goods, and a solution is being sought.

"The work of the Schubert Memorial is only beginning. It has encountered opposition—sometimes opposition of a highly ungenerous brand. But the country at large seems to have confidence in the judgment and integrity of the distinguished artists and music patrons who sponsor the organization, while the unvarying and increasing success of Muriel Kerr, Sadah Shuchari and Isabelle Valkovsky in important concerts, which include appearances as soloists with most of the leading orchestras of the country, forms the best possible demonstration of the purpose and value of Schubert Memorial work.

"It is safe to say that in view of the terrific congestion of the concert field and the indifference of the American concert-going public to anything but the established artist at the height of his maturity, the latest foreign success, or an occasional child prodigy, work such as that being done by the Schubert Memorial is highly necessary for those 'prodigies' who have reached their late 'teens' or early twenties after thorough development as artists in this country. Kerr, Shuchari and Valkovsky all appeared with brilliant success as 'prodigies' but were taken away from the concert stage in order to devote themselves without distraction and strain to the arduous business of becoming the musicians they now are.

"For such cases the Schubert Memorial is trying to create an alternative to the accident of private financial backing, and the old and costly procedure of 'making a name in Europe.' As to the idea that 'real talent will always come out on top,' it is a comfortable theory for those who prefer to spare themselves any effort in the direction of assisting unknown artists. Obviously the talents who have arrived, have arrived. But it would be difficult to prove that there have been no great talents who failed to arrive.

"Opportunity is what America offers in other fields more than any country in the world. The Schubert Memorial wishes to create real opportunity in the field of the interpretation of music in public concerts, and real opportunity for an interpretative artist means being actually heard by a wide and representative public."

**Christmas Performances at Mannes School**

Students in the vocal and instrumental departments of the David Mannes Music School, assisted by members of the faculty, gave two holiday performances of Tiersot's La Nativite, prior to the Christmas recess. For the younger members of the School and their parents, there was a late afternoon performance Tuesday afternoon, December 7, and for older students, faculty, and friends an evening presentation on Wednesday evening, December 18.

Dramatized last year by Greta Torpadie and Frank Bibb, the old French chansons collected and arranged by Tiersot, were repeated this season, under the direction of Mr. Bibb and Adrienne Von Ende, with singers and actors costumed as in the fourteenth century, and the platform of the recital hall turned into a stage for appropriate settings. Assisting the soloists, chorus and orchestra were Mr. Bibb, at the harpsichord; Alix Young Maruchess, viola d'amore player; George Newell, director of the chorus, and Paul Strassevitch, leader of the orchestra.

Christmas vacations began at the School on December 23 and will last until January 6.

**Maracaibo Enjoys Elba's Traviata**

When Maddalena Elba sang with the Bracale Opera Company in Maracaibo, the press spoke highly of her Traviata. Said La Informacion: "Miss Elba made a most entrancing Violetta, with her natural young beauty and the gracious poise of her slender figure which surrendered itself with fine dramatic feeling to the tragic movement of the opera. Her brilliant voice invested the immortal arias with a pure, liquid sweetness that enthralled her audience, and mounted to climaxes of great emotional power."

**HUGHES**

PIANIST

Mgt.: HAENSEL & JONES, Steinway Hall  
113 West 57th Street, New York  
Steinway Piano Duo-Art Records**DIMITRIE CUCLIN**

Commander—Order of the Crown of Roumania

VIOLINIST — TEACHER — COMPOSER  
2315 UNIVERSITY AVE., NEW YORK CITY  
Tel. Kellogg 6488**CHARLES SANFORD SKILTON**

Composer and Organist

University of Kansas Lawrence, Kansas

**ROMANI**

Teacher of ROSA PONSSELLE

Studio: 244 Riverside Drive, New York  
Tel. 6910 Riverside**Marie Sundelius**

SOPRANO

With the Metropolitan Opera Co.  
Exclusive Management: HAENSEL & JONES  
Steinway Hall, 113 W. 57th St., New York**WALTER HENRY HALL**Professor of Choral Music, Columbia University  
Address 39 Claremont Avenue, New York**PAUL EISLER**FORMERLY (TWENTY YEARS) ASSISTANT CONDUCTOR  
METROPOLITAN OPERA CO., NOW ASSISTANT CONDUCTOR  
PHILHARMONIC SOCIETY OF NEW YORK. Among the artists who have coached with Mr. Eisler are: FRITZ, FARRAS, EASTON, HEMPEL, WHITHILL, TIERST, the late ENRICO CARUSO and many others.

Studio: 41 Metropolitan Opera House Bldg., New York

**Estelle LIEBLING**

SOPRANO

Studio: 145 West 55th St. New York  
Tel.: 1787 CircleStar with Caruso in Vienna, Berlin, and  
Covent Garden**FRANCILLO-KAUFFMANN**Coloratura Soprano Advanced Classes  
Studio: Berlin-Wilmersdorf, Badensche Str. 14**EDWARD WEISS**

PIANIST

Busoni's Favorite Exponent of his Principles  
Berlin-Wilmersdorf, Detmolder Str. 64**ANNA CASE**Famous American  
Soprano

Exclusive Management:

R. E. Johnston, 1451 Broadway, New York

**SCHOOL OF VOICE HYGIENE**

113 West 57th Street—Suite 1409-10

Scientifically treats DEFECTIVE VOICE  
and SPEECH DisordersStuttering, Stammering, Lipping, Hoarseness, Loss  
of Voice, Vocal debility, etc.Consultation Hours DR. JOHN J. LEVANO, Director  
2 to 5 p.m. daily Circle 9592  
Mon. and Thurs. 9 to 9 p.m. Lohg 2460**HEMPEL**271 Central Park West,  
New York City  
Steinway Piano

Concert Direction

**WOLFF and SACHS**

Established 1882

Oldest concert managerial firm in Germany

Berlin W. 9, Linkstrasse, 42

Cable address: Musikwolf

Managers of the Berlin Philharmonic Concerts  
(Wilhelm Furtwangler, Conductor)

Managers Bruno Walter Concerts

Directors of concert and operatic tours of  
many famous artists throughout EuropeRepresentatives of the Metropolitan Opera Com-  
pany of New York for Middle Europe



## Artists Everywhere

**Richard Crooks** will be presented in the Community Concert Course in Wilmington, N. C., in recital on April 1. Directly after this appearance the tenor will start for the Pacific Coast where he sings in Los Angeles on April 13. He will have many engagements enroute.

**Marie deKzyer** was engaged as soloist for the Brooklyn Elks' Memorial Service; also on December 18 as soloist of the Central Christian Church Chorale. She will be heard at the Christmas Eve performance of the St. Cecilia Mass (Gounod), Dover, N. J. Two artist pupils, Winifred Pletts, soprano, and Clegg Monroe, baritone, recently won success as soloists with the Yonkers Chaminade Club, and Mabel Finley Armstrong sang for this club on December 3.

**Amy Ellerman** was soloist in the Messiah with the Pittsfield Choral Club. Arthur Kibbe, conductor, December 18. On December 29 Miss Ellerman will sing in the Messiah in New York City. She has just returned from a trip to Buffalo, N. Y. She sang December 1 at Bayside, L. I., as soloist with the Fourth M. E. Church, Carolyn Cramp, organist.

**Ethel Fox** and **Allan Jones** will appear in their program of operatic scenes in costume on the Oswego, N. Y., Community Concert Course on January 16. Another Community Concert Course will present this same attraction during January will be the one in Williamsport, Pa., where the soprano and tenor will sing on January 7.

**Florence Lamont Hinman**, of Denver, writes: "I had the time of my life visiting our three First National Prize Winners in Europe; they were Ina Souez (Ina Rains) Francesco Valentino and Agnes Davis, all of whom are doing well in their various specialties. I was impressed with the splendid reception American singers were getting all over Europe." Three of her artist-pupils are heard over Station WBC, and others over Station KHJ (Los Angeles).

**Grace Leslie** will be presented by the Community Concert Course, of Oswego, N. Y., on February 18. The engagement for the contralto comes directly after her appearance on the Hudson, N. Y., Community Concert Course already announced for February 17.

**Edward Murch**, boy soprano soloist of Grace Church, N. Y., has a varied repertoire of sacred and secular numbers, ranging from Handel and Bach through modern English, French and American composers. He is continually in demand, sometimes appearing at church festivals in his choir robe.

The **New York College of Music**, Carl Hein and August Fraemcke, directors, gave a students' concert at Grand Central Palace, New York, December 10, ten numbers making up the interesting program.

**Edith Nichols** has just hung in her studio a beautiful oil painting in life size by Cornelia Cowles Vetter, which is greatly admired. A crayon sketch by the same artist is likewise handsome in its profile clearness.

**N. Lindsay Norden**, organist and musical director of the First Presbyterian Church in Germantown, Philadelphia, arranged, for the Sunday evening musical service on December 1, music by the Belgian composers, Vieuxtemps, Edgar Tinel, Andre Ernest Gretry and Mario van Overeem. Mr. Norden was assisted by Frederic Cook, violinist, and Vincent Fanelli, harpist.

**Gina Pinnera** will be presented by the Community Concert Course, of Bethlehem, Pa., in recital on March 26 next.

## VICTOR PRAHL

BARITONE  
STUDIOS: 26 JONES STREET, NEW YORK  
14 RUE VINCENOT, PARIS  
New York Phone—Spring 1985

## RUDOLF LARSEN

TEACHER OF VIOLIN  
Assistant to PROF. LEOPOLD AUER for 8 years  
414 Sterling Place, Brooklyn, N. Y. 828 Carnegie Hall, N. Y. C.  
Telephone NEXUS 1518

## LOUIS BACHNER VOICE

World renowned artists who have studied with Bachner include

SIGRID ONÉGIN  
HEINRICH SCHLUSNUS  
KARIN BRANZELL

Berlin, Germany  
Pariserstr. 39. W. 15

**Lewis Richards**, at the harpsichord, was a prominent and much appreciated feature of the last of the Before Bach organ recitals given by Lynnwood Farnam. He played solos by Byrd, English composer of the XIV Century, and by Frescobaldi, Italian of the period immediately following. These solos were originally written for this instrument, and were accordingly heard by the present-day audience as the composers themselves conceived and heard them. Mr. Farnam was responsible for this, and received many encomiums for the novel feature.

**Henry F. Seibert**, organist of Town Hall, New York, played the first organ recital of the season there on November 22, in conjunction with a lecture by William Lyon Phelps of Yale University. The program contained numbers by Pagella, Boccherini, Handel, Bach and Sibelius. His November 29 recital at Town Hall was admirable in make-up and performance, with the following varied program: Choral in A Minor (Franck), To the Evening Star (Wagner), Caprice (Sturges), O Sacred Head (Bach), Pedal Study (Yon).

**Mary Sherrill** "conquered by her rare artistry" the members of the Woman's Club of Wheeling, W. Va., when she presented before them recently an operologue of Charles Wakefield Cadman's A Witch of Salem, also The Wasp by Essex Dane, and a group of delightful poems. Earl Mitchell was accompanist for the reader. Mrs. Sherrill also appeared recently before the Tuesday Musical Club of Pittsburgh, Pa., interpreting a play in four acts by Barrie, What Every Woman Knows.

**Isidore Strassner** conducted the Heckscher Foundation Orchestra of ninety-three boys and girls from ten to sixteen years, in the first concert of the season, December 1, Eleanor Aller, cellist, and Leonard Smith, trumpeter, playing solos. Works by Bach, Grieg, Grainger, Lacombe and Wagner completed the interesting program. The Foundation provides instruction, instruments and music without expense to the players.

**Otis J. Thompson**, baritone and choral director of Calvary Baptist Church, sang Ruth Prosser's Be Thou My Guide, at the November 24 evening service, achieving effect with the expressive and devotional song. Mr. Thompson's voice is powerful and full of nuance, which, with always distinct articulation, invariably makes his singing highly enjoyable.

**Jan Van Bommel**, Dutch-American baritone (soloist at St. Patrick's Cathedral) is much in demand as solo singer in various private homes of New York and environs, including points north and east.

**Mary Wildermann** continues her frequent recitals at Wildermann Institute, St. George, S. I., violin, voice and piano students being frequently heard. The institute is enjoying large and well deserved patronage this season, because of the quality of the instruction given there.

**Evan Williams**, tenor, was guest artist on the radio hour, Calvary Baptist Church, New York, December 1, singing Breil's Song of the Soul and Johnson's Face to Face, giving both in such manner as to evoke much complimentary comment.

## Activities of Lester Concert Ensemble

The Lester Concert Ensemble gave a program at the University of Delaware, Newark, Del., on December 12, under the auspices of the Newark Music Society, meeting with the same splendid response from the audience that all events of this organization call forth. The program consisted of numbers for piano, violin and voice, the artists who participated being Josef Wissow, pianist; Jeno de Donath, violinist; David H. Miller, tenor, and Mary Miller Mount, accompanist.

The Ensemble is now booking its concerts for the week of January 19, its first one being on Monday evening at the Women's Club of Salem, in the High School Auditorium, when the following artists will appear: Mr. Wissow, Mr. de Donath, Mrs. Mount, and Elwood Weiser, baritone.

## Dr. De Koos On His Way to America

Dr. G. de Koos, concert manager and agent for the Kurhaus concerts at Scheveningen, will arrive in New York for his annual visit on the Berengaria, December 30. Dr. de Koos will remain in America for several weeks, concluding arrangements for European tours for American artists and artists resident in America. He will stop at the Buckingham Hotel.

## Gridley and Gange Soloists in Strauss Work

A matter of interest is the performance by the Schola Cantorum, on January 15 at Carnegie Hall, of Taillefer, for chorus, tenor and baritone solos and orchestra, by Richard Strauss. This work was written at about the same time as the Symphonia Domestica. The soloists are to be Dan Gridley, tenor, and Fraser Gange, baritone.

## MME. CLAY-KÜZDÖ VOICE SPECIALIST

Five recent consecutive years in France and Italy—Teaching and coaching with leading masters  
DICTION FOR THE SPEAKING VOICE  
Auditions without charge  
21 West 95th St., N. Y. C.  
Tel. Riverside 0141

## M. VALERI E.

TEACHER  
of many famous vocalists

Studio: 2345 Broadway New York  
Telephone 2232 Endicott

## NANÀ GENOVESE MEZZO-SOPRANO

Personal Representative: BRUNO ZIRATO 322 West 72nd Street, New York

## Margherita SALVI

Coloratura Soprano  
Chicago Civic Opera Company  
Mgt. R. E. Johnston, 1451 Broadway, New York

## WILLIAM ARKWELL

Baritone

Instruction in Voice—Repertoire—Interpretation  
Opera—Concert

Metropolitan Opera House Studios, 1425 Broadway, New York  
Tel. Longacre 0017



## ANNA HAMLIN

Soprano

Two Seasons with Chicago Civic Opera

For Terms and Dates, apply to HAENSEL & JONES, Steinway Hall, New York

## SAN-MALO VIOLINIST

IN THE UNITED STATES 1929-30

Management:  
CHARLES L. WAGNER  
511 Fifth Ave.  
New York  
Baldwin Piano  
Victor Records

## OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALLI-CURCI



HOMER



RETHBERG



SCHIPA



TIBBETT

MANAGEMENT

Evans and Salter

113 WEST 57th STREET  
NEW YORK

**GEORGE S. MADDEN****ULTRAIST IN TONE PLACING**

Teaching Empirical Facts, No Theory

1425 Broadway, New York Tel.: Pennsylvania 2634

**M VON STEUBEN****SOPRANO**

Leading Soprano—Philharmonic Band of New York

Mgt. ARTHUR CULBERTSON

33 West 42nd Street, New York

**EDITH W. GRIFFING****TEACHER OF SINGING**163 West 87th Street, New York  
Tel. Schuyler 4829**MARGUERITE HOBERT****VOCAL TEACHER**

REPRESENTATIVE OF D. ALBRECHT TRAINING

Correct Principles of Vocal Therapy

54 West 74th St., New York  
Tel.: Trafalgar 3173—If no answer, call Busquehanna 4500**T GEMUNDER****SOPRANO**

LIMITED NUMBER OF PUPILS ACCEPTED

Metropolitan Opera House Studios, N.Y., Pennsylvania 2634

Mgt. Harry and Arthur Culbertson

**ANTONIO LORA****CONCERT PIANIST—TEACHER**

ASSISTANT TO RUBIN GOLDMARK

HARMONY AND COMPOSITION

Studio: 246 W. 73rd St., N. Y. C. Tel. Trafalgar 2970

**CHASE****VOICE TEACHER—Coach—Accompanist**

316 W. 84th St., N.Y. Trafalgar 9192 &amp; Radicott 5644

**VERE and VIRGINIA****RICHARDS****TEACHERS OF SINGING**

136 Carnegie Hall, New York Tel. Circle 10363

**J. TIKIJIAN****J. VIOLIN STUDIOS**

ADVANCED STUDENTS AND BEGINNERS

166 WEST 87TH STREET, NEW YORK CITY

Tel. Schuyler 2510

**Raymond BAUMAN****ACCOMPANIST**

TEACHER — COMPOSER — PIANIST

STUDIO: 150 Riverside Drive, New York City

Tel. Schuyler 5880-9233

**W O'TOOLE****TEACHERS and ARTISTS Courses.**

Creative Piano Technic

NEW YORK—27 W. 72nd St.

PHILADELPHIA—Sutor School of Music

TRENTON—Conservatory of Music

**The MOZARTEUM, Inc.**

American Society for Cultivation of Classic Music

ANNA MEITSCHKE, Musical Director

45 W. 87th Street, N. Y. C. Tel. Schuyler 1913

**CARL BUSCH****Cantata "The Hunter's Horn"**

For Baritone, 3 Horns, Woman's Chorus and Piano

H. T. FITZSIMONS, Publ.

509 S. Wabash Ave., Chicago, Ill.

**CHALMERS****Lyric Soprano, Composer**

Engagements Booking

Studio Guild Mgt., 113 W. 57th St., N. Y.

Circle 9952

**ELIZABETH A. VALDIES****SOPRANO**

PUPIL OF DR. BIEZKE AND

SARATINI

Studio—

1730 Broadway, New York City

Tel.: Circle 0599

**ROSA LOW****Lyric Soprano**

Management:

ANNIE FRIEDBERG

Fish Building,

New York

**Philadelphia**

(Continued from page 23)

Willem Mengelberg, leading the New York Philharmonic Symphony Orchestra in a notable concert on December 16, further established his position in the opinion of a Philadelphia audience as one of the leading conductors of the day. This was evident upon his appearance on the stage before he reached the conductor's stand, for they were all set to give him an ovation. The applause could scarcely be restrained at the close of the first movement of the great Brahms Symphony No. 1—the first number on the program—then it burst forth with full force so that Mr. Mengelberg was many times recalled, graciously including the orchestra in his acknowledgments and signaling out the concertmaster—S. Guidi—by shaking hands with him in token of the well deserved appreciation of his beautiful work in the andante movement.

The appealing character of the program—which included the Prelude and Finale from Tristan and Isolde and Stravinsky's Suite from The Fire Bird—the prevailing esprit de corps of the orchestra combined with their momentary temperamental attitude and that of the audience, as well as the musicianship and personality of the conductor, must all be considered in judging of the success of a performance, and in this instance the result proved it one of the finest given in Philadelphia this season.

Mr. Mengelberg's reading of Brahms was in every way illuminating, so that one caught every phrase, the deep emotional content controlled by a noble intellect which stamps the work as that of a master of material and an artist in spirit. The Andante was superbly played and the last movement constituted a magnificent climax. The interpretation of the Wagner number was exquisite in every detail of tonal beauty and phrasing. This was also the case in The Fire Bird, at which an audience no longer scoffs but rather enjoys, especially when tempo and dynamics are given just such discrimination and are carefully balanced in order that the listener may perceive and understand beautiful effects in the works of modern composers, who, unlike those of the past, no longer contemplate beauty as to any meaning or as an ideal but sense it in momentary flashes and pass on.

**MUSICAL ART QUARTET**

An unusually beautiful concert was given December 1, in Casimir Hall of the Curtis Institute of Music, by The Musical Art Quartet, which consists of Sascha Jacobsen, first violin; Paul Bernard, second violin; Louis Kaufman, viola; and Marie Roemaet-Rosanoff, cello.

The program held three quartets—the C minor op. 51, No. 1, by Brahms; three movements from Debussy's Quartet No. 1, op. 10, and the Cesar Franck Quartet in D major. Great strength seemed to characterize the Brahms. All four movements were finely played, the Allegro providing a brilliant opening, followed by the beautiful Romanze, the rhythmical Allegretto and the powerful Finale.

The Debussy, so different in character, was equally well done. The three movements played were the first, the slow, and the Scherzo. The uniformly beautiful tone of each number of the quartet was greatly in evidence in this number, especially in the Andantino. The Scherzo was also delightfully played.

The Cesar Franck quartet is a mighty work, and received a splendid interpretation and performance. From the beautiful Lento, through the lively Scherzo, the appealing Larghetto and the tremendous Finale, one was conscious of perfect mastery on the part of the performers. Their ensemble was excellent throughout all the numbers and the playing on all lines most artistic.

The audience was very enthusiastic and recalled the players numerous times.

**LYNNWOOD FARNAM IN ORGAN RECITAL**

The third faculty recital of this season at the Curtis Institute of Music was given December 4, by Lynnwood Farnam, head of the organ department of the institute. Casimir Hall was filled to its utmost capacity by faculty, students, and a few invited guests. Those who were there will long remember that concert, for this master of the organ played an entire program of the works of Bach with such superb skill that it was almost overwhelming. The program was as follows: Fantasia in G major; Chorale Prelude (My Heart is Filled With Longing); Allegro and Largo from Fifth Trio Sonata; Chorale and Eight Variations in the Form of Partitas on the Chorale, "O Gott, Du Frommer Gott"; Concerto in A minor; Three Chorale Preludes—"We All Believe in One True God"—"Comest Thou Now, Jesus, From Heaven to Earth?"—and "Good Christian Men Rejoice"; Prelude and Fugue in D major.

Mr. Farnam's virtuosity both on the manuals and pedals is amazing, while the broad contrasts between the most delicate pianissimos and the full organ, with all the intricate gradations between, were superb. Each number was a masterpiece, not only of composi-

tion, but of the performer's understanding and execution.

The pleasure of the large audience was manifested in no uncertain terms. M. M. C.

**Easton Symphony in Second Concert**

The second concert of the present season of the Easton Symphony Orchestra, under the direction of Earle Laros, took place

**PAUL SCHOCKER,**

pupil of Earle Laros, who was soloist with the Easton Symphony Orchestra at its concert on December 12.

on December 12. A program of Gluck, Mozart and Percy Grainger was given.

The soloist, Paul Schocker, pianist and pupil of the conductor, appeared with the orchestra in the Mozart E flat concerto. This young man, still in his 'teens, showed an extraordinary musical talent. He played with a force and pianistic sense that compelled the audience to recall him many times at the conclusion of the concerto.

The orchestra showed a decided improvement, especially in the brass section, which played two chorales in the fourteenth century with a beauty of tone that has never been heard with this orchestra. There was a splendid finish of phrasing and tonal balance. Mr. Laros has instilled in his men confidence and unified strength that gave it more of the professional character than at any previous performance. Particularly notable was the woodwinds in the prelude to Khovanstchina by Moussorgsky. A brilliant close was effected by the playing of three Grainger numbers which were done with brilliancy and in the popular colonial style. The vocal parts were capably sung by Merle Litsinger, soprano, and William Griffin, tenor.

**La Traviata at Majestic Theatre**

On December 8 a capacity attendance listened to an unusually good performance, both vocally and histrionically, of Verdi's La Traviata, which was given for the benefit of the Young Folks' League for Aid to Hebrew Infants.

Mme. Gita Glaze, concert singer and vocal instructor, supplied most of the artists, who are under her excellent guidance. Violetta was sung by Rose Tunik, whose rich soprano voice was brilliant and sympathetic; she sings with charm and style, and possesses the fundamentals for a bright future. Ugo Martinelli sang the role of Alfredo Germont and revealed a fine tenor voice. Lora Green, soprano (Flora Bervoix), added much to the success of the evening. Misail Speransky, baritone (Giorgio Germont), who has an excellent reputation as a professional artist, gave much pleasure; he was formerly a member of the Moscow Opera Company, which had a long run at the Jolson Theatre. Others in the cast were: Dorothy Frank, Costante Servino, N. Fon-Faron, Giovanni Adrianni and Peter Pavlov. Michael Feveysky conducted.

Mme. Glaze made a short address during the intermission of the second act, in which she thanked the audience for its help in making this benefit a financial success.

**American Opera Company to Give New Opera**

During its one week's engagement at the Casino Theatre, New York, the American Opera Company will present the new American opera, Yolanda of Cyprus, by Clarence Loomis, of Chicago, and Cale Young Rice, of Louisville, Ky., on Wednesday evening, January 8. This opera, which will be sung in English, is in three acts and four scenes. Its combined Italian and Saracen atmosphere calls for elaborate costuming and stage sets, both of which have been designed by Robert Edmond Jones, who also is executing the scenery.

**EMIL HERRMANN****RARE VIOLINS**

Bayreutherstr. 30 161 West 57th St.

BERLIN W. 30 NEW YORK

Full Guarantee — Expert Appraising —  
World Famous Workshops —  
Highest Grade Repair Work Guaranteed —  
Bows — Cases — All Accessories

**HARRIET FOSTER**VOICE  
BUILDER  
and COACH**CONTRALTO**Studio: 251 W. 71st St. New York  
Phone: 6756 Trafalgar**JOSEPH WOLFE**

Baritone—Vocal Teacher and Coach

STUDIO: 250 West 91st St., N. Y. Tel.: Schuyler 0563

**ARNOLD CORNELISSEN**

Conductor Buffalo Symphony Orchestra

"A fine musician."—(Signed) FRITZ REINER.

**ALEXANDER BERNE STUDIOS**

ALEXANDER BERNE, Director

PIANO — ORGAN — HARMONY

28 E. Kinney St., Newark, N.J. Phone Market 4160

**GEORGE HACKETT****TEACHER OF SINGING**

Former Associate in Hubbard Studios of Boston

Studio: 708 Carnegie Hall, N. Y.

Phone: Circle 1258—Bayside 2735

**Michel Gobert****Furs of Distinction**

My long experience in designing and creating gives me an opportunity of offering unusual and distinctive models. I number many musicians among my patrons including Mmes. Galli-Curci, Florence Easton, Rosa Low, Catherine Reiner and Mana-Zucca.

**Remodeling and repairing.**

ALL FUR GARMENTS  
GREATLY REDUCED

Fine Russian Sables and  
other attractive  
Fur Scarfs

COLD FUR STORAGE

13 West 56th Street,  
New York

Telephone CIRCLE 3191



## THE VITAL IMPORTANCE OF AN OPEN MOUTH IN SINGING



By

John Hutchins

Vocal  
Diagnostician

[This is the third of a series of articles written by John Hutchins, one of New York's well known instructors.—Editor.]

Italian children are taught to open their mouths in speaking almost as soon as they learn to walk. The abundance of vowel sounds found in that language tends to produce a musical quality in speech. Various authors have attempted to credit the Italian's tremendous natural gift for singing to the climatic conditions of Italy, the kind of food they eat and many other similar causes. I believe, however, that it is the direct result of language formation.

American children in comparison speak through almost closed teeth. This is true of any country where a language is spoken which abounds in consonants. Speaking from infancy in such a manner, one cannot be expected suddenly to open the mouth fully when attempting to sing for the first time.

If you will observe carefully any singer whose voice is particularly beautiful, you will note that whenever a full, rich, resonant tone is sung the jaw bone is well depressed and a wide space appears between the teeth. It is amazing to me how very few vocal instructors in this country insist upon the open mouth position as a first principle of correct singing. Until the jaw bone is well lowered the continental teacher will not continue with advanced study.

Every great artist who sings with correct tone production depresses the mandible to an astonishing degree for every tone sung in full voice. American students should carefully observe their own mouth position while singing. I advocate the use of a mirror as an occasional check-up for every singer who does not open the mouth wide enough for proper vocalization.

During the past few years, I have been studying the various mouth positions of our greatest singers. Strange to say the external mouth position of most artists seems to be almost identical. This does not infer that with a correct mouth position anyone can learn to sing. However, in order to sing beautifully the open-jaw is an absolutely necessary attainment.

Some teachers base their method of voice culture upon the principle of jaw-relaxation.

Without opening the mouth fully they instruct a pupil to sing full tones with the throat completely relaxed. Many vocalists are used in the futile effort to relax the throat while singing through almost closed teeth. Rarely will a beginner sing freely and easily under such conditions. The swallowing muscles and the singing muscles are always waging a battle for supremacy.

In my observations of many singers, I discovered that the pharynx and tongue muscles have a greater power of contraction when the teeth are only slightly apart in singing. It seemed that most vocalists tightened their throats while lowering the jaw. For these reasons I decided to divorce the action of opening from the action of singing. In other words, if the mandible was depressed and the lips protruded into the singing position first without any idea of vocalizing and then a second later the open vowel "AH" was attacked, I noted that the resulting sound was perfectly free from throatiness.

With this thought in mind, I devised a series of systematic exercises upon straight attacks coupled with simple running scales. In most cases, where a singer has unsuccessfully essayed to relax by means of ordinary vocalizes, these exercises have succeeded. If the student will only open to a perfectly relaxed mouth position and mentally sing the tone two or three times and then reopen to this very same position and sing the vowel, the swallowing muscles do not seem capable of as much contraction.

Once the open vowel sounds are attained, the consonants may be added in such manner as will not interfere with the flow of voice.

Inasmuch as most songs are made up of a series of sustained tones, I do not understand how a singer can be expected to sing a song until he can first produce single sustained vowel sounds. Nevertheless, many teachers are using only velocity scales and arpeggios with a half open mouth position to train pupils for the theatre. When the scholar attempts to sing a song, he finds himself unable to withstand the strain of sustained singing.

### New York Concert Announcements

M: Morning. A: Afternoon.  
E: Evening.

#### Saturday, December 28

Orchestral Concert for Children, Carnegie Hall (M).  
Isadora Duncan Dancers, Carnegie Hall (A).  
Philharmonic-Symphony Society, Carnegie Hall (E).  
Dorothy Gordon, Young People's Concert, Town Hall (A).  
Juilliard Graduate School, Hecksher Theater (E).  
Ruth St. Denis and Ted Shawn, Forrest Theater (A and E).

#### Sunday, December 29

Philharmonic-Symphony Society, Carnegie Hall (A).  
Jose Iturbi, piano, Carnegie Hall (E).  
Florence Leffert, song, Town Hall (A).  
Carola Goya, dance, Hampden Theater (E).  
Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).  
Henri, dance, Civic Repertory Theater (E).

#### Monday, December 30

Musicians' Gambol, MacDowell Benefit, Carnegie Hall (E).  
Ruth St. Denis and Ted Shawn, dance, Forrest Theater (A and E).

#### Tuesday, December 31

Philadelphia Orchestra, Carnegie Hall (E).  
Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).

#### Wednesday, January 1

Ruth St. Denis and Ted Shawn, dance, Forrest Theater (A and E).

#### Thursday, January 2

Philharmonic-Symphony Society, Carnegie Hall (E).  
Abram Schonberger, violin, Town Hall (E).  
Artistic Mornings, Plaza.  
Ruth St. Denis and Ted Shawn, dance, Forrest Theater (E).

#### Friday, January 3

Philharmonic-Symphony Society, Carnegie Hall (A).  
Yehudi Menuhin, violin, Carnegie Hall (E).  
Ruth St. Denis and Ted Shawn, dance, Forrest Theater (A and E).

#### Saturday, January 4

Maria Safonoff, piano, Carnegie Hall (A).  
The Conductorless Symphony Orchestra, Carnegie Hall (E).  
Ruth St. Denis and Ted Shawn, dance, Forrest Theater (A and E).  
Eleanor Marum, song, Town Hall (E).

#### Sunday, January 5

Roland Hayes, song, Carnegie Hall (A).  
Frieda Hempel, song, Carnegie Hall (E).  
Society of the Friends of Music, Mecca Auditorium (A).  
Manhattan Symphony Orchestra, Mecca Auditorium (E).  
Austin Conradi, piano, Guild Theater (A).

#### Monday, January 6

Florence Austral and John Amadio, Carnegie Hall (E).

#### Tuesday, January 7

Charles Naegele, Carnegie Hall (E).  
The Musical Art Quartet, Town Hall (E).  
Rubinstein Club, Plaza Hotel (E).  
Barbara Chalmers and Hans Barth, Steinway Hall (E).

#### Wednesday, January 8

Banks Glee Club, Carnegie Hall (E).  
Myra Hess, piano, Town Hall (E).  
Mina Hager and Catherine Wade-Smith, The Barbizon (E).  
Rhea Silberta, talk on Liszt, Aeolian Hall (M).

#### Thursday, January 9

Boston Symphony Orchestra, Carnegie Hall (E).  
Caroline Thomas, violin, Town Hall (E).

#### Friday, January 10

Philharmonic-Symphony Society, Carnegie Hall (A).  
Biltmore Friday Morning Musicale, Hotel Biltmore.

### More Intimate Talks on the Theatre

The final lecture of the series of Intimate Talks on the Theatre, Arts and Letters, took place on the morning of December 17 at the Hotel Plaza. Charles J. Connick spoke on the subject of Adventures in Light and Color. Marguerite Darling, diseuse, also participated. Many prominent people attended. So successful have these talks proven that it has become necessary to give another series, the dates to be announced later. Mrs. Samuel Marks is the sponsor.

#### Donald Pirnie's Immediate Dates

Donald Pirnie's first Town Hall recital will take place on Sunday afternoon, January 12. On the 11th he will sing at the Hotel Astor for the Mozart Club, and on the 14th he is to be soloist for the Libby, McNeil and Libby Hour on the radio. January 15 will find him in Hamilton, N. Y., giving a recital at Hamilton College.

## SANDRO BENELLI

Teacher of Singing

148 West 72nd St., New York  
Tel. Susquehanna 3253

FORREST

## LAMONT

TENOR—Chicago Civic Opera

Management:  
HARRY AND ARTHUR  
CULBERTSON  
33 West 42nd St.  
New York  
5525 Blackstone Ave.  
Chicago

CHARLES

## HACKETT

TENOR—Chicago Opera

Management:  
CIVIC CONCERT  
SERVICE, Inc.  
Dema E. Harshbarger, Pres.  
Auditorium Tower,  
Chicago, Ill.



## EZILDA SUTTON

Original International Characterizations

Management: Ernest Briggs, Inc., 1400 Broadway, New York City

CHARRLES

## MADURO

COMPOSER

Music Published by  
G. SCHIRMER, INC., O. PLASCHKE MUSIC CO., and CARL FISCHER, INC.  
Recordings by VICTOR — COLUMBIA — AMPICO — BRUNSWICK — DECA-ART  
200 West 58th Street Telephone—Circle 4812 New York



## GIGLI

Exclusive Management

R. E. JOHNSTON

1451 Broadway, New York

Victor Records

Hardman Piano

Vitaphone



## EUROPEAN CAREERS FOR AMERICAN TALENT!

WE arrange Concert Tours for ALL of Europe.  
WE place you with the LEADING Orchestras and Opera Houses.  
WE book Recitals in ALL Principal Cities of Europe.  
WE guarantee you FAIREST TERMS and COURTEOUS TREATMENT.

WRITE US IN ENGLISH

ITHMA

INTERNATIONAL MUSICAL AND THEATRICAL AGENCY

"The Youngest and Most Alert"

Artistic Director: PAUL BECHERT

Sole Agents for Leading Artists: SCHELLINGGASSE 12, VIENNA I. Cables: MUSIKITHMA

## ANNE ROSELLE

Dramatic Soprano

Management: HAENSEL & JONES  
113 West 57th Street, New York



### NOTED VOCAL AND OPERATIC MASTER

Teacher and Coach of Many  
Distinguished Artists

Appointments for Individual Vocal Lessons,  
Coaching in Operatic Repertoire, and  
Preparation of Concert Programs, Can Be Made by  
Mail or Telephone.

PAPALARDO

Conductor of opera in Italy,  
Russia, South America, and twice  
on tour in the United States. Maestro  
Papalardo is one of the few masters who can  
see a pupil all the way through from fundamental tone  
production to the peak of an outstanding artistic career.

THE PAPALARDO GREENWICH VILLAGE STUDIOS, 70 Grove Street  
(Sheridan Sq.) New York City  
Telephone Spring 1910

## GRETE KAHLERT

ACCOMPANIST—PIANIST—VOCAL COACH  
Sherman Square Studios—160 W. 73rd St., N. Y.  
Tel.: ENDICOTT 5754 or TRAFALGAR 6701

European Prestige for American Artists  
Recitals, Orchestral engagements, Operatic performances booked through

## OFFICE MONDIAL

FÉLIX DELGRANGE  
American Dept. Immeuble Pleyel  
252, Faubourg St. Honoré, Paris  
Write for Booklet C containing all information

## ARTHUR HICE

CONCERT PIANIST

Studios: 521 Steinway Hall, New York (Mondays)  
311 S. 22nd St., Philadelphia  
For full particulars, apply  
RECITAL MANAGEMENT ARTHUR JUDSON  
Steinway Hall, New York

## HILDA GRACE GELLING



Teacher of  
Singing  
Associated with  
Percy Rector Stephens  
Studios: 215 W. 98th St.  
New York  
Tel. Riverside 5143

## OTTILIE METZGER

### Contralto

CONCERT — OPERA — ORATORIO  
TEACHES SINGING, ACTING AND  
COACHING

Studio: 2728 Broadway, New York  
Management: ANNIE FRIEDBERG  
Fisk Building, New York

## MME. BARBARA GROSSI

formerly Grand Opera and  
Concert Singer

The natural method for the emission of the  
voice. A specialist for the female voice.

Voice trial free  
— LANGUAGES —

104 West 40th Street, New York  
Apartment 23  
Phone: LACKAWANNA 5438  
By appointment only

## CHARLOTTE LUND

### Soprano

Opera and Concert Recitalist  
VOICE AND REPERTORY

De Reszke Method and Tradition  
German Lieder—Nikisch Tradition

By Appointment Only

Studio: 257 West 86th Street, New York  
Susquehanna 6625

## PIETRO YON

WORLD FAMOUS  
ORGANIST

Recitals—  
Master Classes—  
Private Lessons

Address Secretary  
852 Carnegie Hall, New York

## Minneapolis Apollo Club and MacPhail Score at First Concert

The Minneapolis Apollo Club gave the first concert of its thirty-fourth season at the Lyceum Theater recently, when according to the critic on the Minneapolis Tribune, "the club has mustered a richly



WILLIAM MACPHAIL

voiced, well trained and finely balanced chorus and it is doubtless if it has ever sung better in any of its opening concerts. The quietly effective method of Mr. MacPhail as leader, begins to carry the very best of results and holds still more of promise for the future."

The same opinion was pronounced by the Minneapolis Journal whose critic stated, "I doubt very much whether at any period of its career the club has more nearly attained the ideals it has been aiming for during these many years. William MacPhail works hard with his men. He has built into them a consciousness of what they might accomplish, which is half the battle, and the response was splendidly emphasized at this concert."

The program having been reviewed at length in these columns by the Minneapolis correspondent of the MUSICAL COURIER, little need be said here regarding the well balanced program, its beautiful rendition and admirable presentation by the Minneapolis Apollos and their efficient leader, William MacPhail.

## Verdi Club Supper Dance and Music

President Florence Foster Jenkins always provides excellent musical items for all Verdi Club affairs. At the annual Blue Bird Ball and Supper at Hotel Roosevelt, December 18, she was aided by Mrs. Arthur H. Bridge, chairman. The company thoroughly enjoyed the musical as well as social features, which included the Bird Song (I Pagliacci), sung by Harriet Barkley Riesberg; the aria for baritone from Don Carlos

(Verdi), sung by John Fulco, accompanied by Miss Williams, and Maurice La Farge, pianist-composer, who played his own Tango Sunset and a concert waltz by Lindberg. Twenty-four places marked the president's table, and among those introduced were Miss Gray, Dr. Paul Winslow, Lloyd Morse, George Keene and Jack Butler. A feature of the affair was the presentation by Mrs. Jenkins to Mrs. Bridge of a beautiful white fan.

## Marion Claire Scoring in Opera Abroad

Since her return to Europe, Marion Claire, gifted American soprano, who previous to

her engagement last season with the Chicago Civic Opera had won unstinted success in European opera houses, has been kept constantly busy filling operatic engagements. During the fall opera season at the Royal Theater in Florence, Italy, she sang Mimi in several performances of La Bohème. Immediately thereafter Miss Claire left for Bordeaux, France, where she is engaged for appearances in Manon, Faust and Bohème at the Grand Theater.

So many engagements have been booked for her that the soprano was unable to accept a contract offered her for the Staatsoper in Munich, where she is a great favorite. In fact, she is solidly booked until late next summer.



Moffett photo

MARION CLAIRE  
as Mimi in La Bohème.

## Lillian Hunsicker Engagements

Among the engagements recently fulfilled by Lillian Hunsicker are a few in her home city, Allentown, Pa. At a musicale-tea given with the folk-festival idea for the Y. W. C. A., the soprano sang German songs and arias by Handel, Reger and Gruber. She also appeared at a tea for the Elks Club, at which time she was heard in songs by Perilhou, Anthony Young Wilson, Saint-Saëns, Gruber and Behrend, and before the Musical Club of Allentown she gave a group of seventeenth century French songs arranged by Perilhou.

On January 4 Mrs. Hunsicker will give a program with Inez Haynes Irwin, writer, for the fourteenth anniversary of the Athenæum Club at the Woman's Club in Allentown, to be followed by a reception and tea, and the following day she is to come to New York to give a studio recital for Rawlins Baker at Steinway Hall.

## Mark Oster Returns to Large Class in Chicago

After a six months' sojourn abroad, Mark Oster has returned to his Chicago studio, where a large class eagerly awaited his return.

During their European travels, Mr. and Mrs. Oster visited Germany, Czechoslovakia, Austria, France, Italy and Spain, returning to many scenes of Mr. Oster's former successes in opera and concert. Before coming to America, he was one of the leading baritones in European opera houses and concert halls, particularly in Germany and Austria. Since coming to Chicago Mr. Oster has sung with the Chicago and Ravinia Opera companies, besides appearing with many leading organizations as soloist and in oratorio. He occupies a high position there as a vocal teacher and operatic coach and many excellent students have emanated from the Mark Oster studio to win success in concert, oratorio, and in church positions. Many of his students are making names for themselves on the road with concert companies, or in solo work.



MARK OSTER

# STEINWAY

## The Instrument of the Immortals

LONG ago Hofmann chose the Steinway as the one perfect medium for his art. Rachmaninoff knows how exquisitely it interprets a subtle nuance. Paderewski knows how magnificently it responds to his demands. Yet the Steinway was *not* designed primarily for the concert pianist, and the great majority are purchased on limited incomes and for unassuming homes.

The Steinway is made in numerous styles and sizes. Each embodies all the Steinway principles and ideals. And each returns to those who buy it, not only unending pleasure and delight, but the definite gift of permanence. You need never buy another piano.

There is a Steinway dealer in your community or near you through whom you may purchase a new Steinway piano with a cash deposit of 10%, and the balance will be extended over a period of two years. \*Used pianos accepted in partial exchange.

Steinway pianos may also be obtained on rental, at reasonable rates, for town and country.

Prices: \$875 and up



## STEINWAY & SONS

STEINWAY HALL

109 West 57th Street, New York



## London

(Continued from page 6)

of British musicians is being upheld—some what less wittily—against the foreign intruder by a section of the British press. These Machiavellian journalists appear to be convinced that all a British orchestra needs to make it better than it is, is to be told that a foreign orchestra isn't as good as its reputation; and all that the British concert goer needs to keep him from patronizing the foreigners is to be called a snob. Unfortunately the system doesn't work, as was once again proven by the visit of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. As usual, the Queen's Hall was altogether sold out months in advance and also a large part of the Albert Hall, this in spite of the fact that once again the programs were not announced until shortly before the performances.

The only real novelty that the Berliners brought with them this time was Hans Pfitzner's three preludes from his opera, *Palestrina*, and which the composer has joined to make one orchestral piece. A deeply impressive and, in some places, loftily beautiful work, it had only a success d'estime despite the magnificent performance. Handel's D major Concerto Grosso for two violins, cello and strings and Mendelssohn's overture to *A Midsummer Night's Dream* were also very beautifully played, although Furtwängler displayed a rather irritating tendency toward exaggerated ritardandi in the cadences.

But the climax of the evening was Beethoven's fifth symphony, which was given a performance that as nearly approached perfection as is possible to achieve in this imperfect world. The audience, which had been crammed into every possible nook and cranny, vied successfully with the Latin races in its excess of enthusiasm. The shouting and stamping brought Furtwängler out six times. An equally enthusiastic reception was given the still lighter program previously played at the Albert Hall.

## THREE BRITISH CONDUCTORS

In this city, where the dearth of orchestral concerts has always been conspicuous, they now bid fair to dominate the season. Besides those of the Berlin Philharmonic, there have been four at the Queen's Hall during the past fortnight. Sir Hamilton Harty has been here again with his Hallé Orchestra and regaled his public with Brahms' C minor symphony, garnished with a little Berlioz and Wagner and topped off with Harty's own *With the Wild Geese*. Great enthusiasm invariably accompanies these concerts, an enthusiasm engendered partly by admiration for the genuinely good playing of the orchestra and partly in response to the wholesouled delight displayed by Sir Hamilton in his work.

Sir Thomas Beecham, as conductor-in-chief of the British Broadcasting Orchestra, has what is now qualitatively the best organization in London, but his audiences are neither as large nor as appreciative as the circumstances seem to warrant. At this last concert, besides super-energetic performances of the third Leonore overture and Debussy's fourth symphony, he conducted Debussy's *Iberia* as well, as if not better, than I have ever heard it in London.

The last London Symphony Concert brought forward the third English conductor of the week, namely John Barbiroli. In a well chosen program consisting of Haydn's G major (Surprise) and Brahms' D major symphonies, and Beethoven's little C major concerto (No. 1), he had the assistance of Ania Dorfmann, a young Russian pianist, who gave a delightful performance.

## HAUER'S SUITE AND BARTOK'S RHAPSODY

The last guest of the Philharmonic Society was Herman Scherchen, one of Germany's leading conductors. More ardent, perhaps, than any of the others, in the cause of contemporary music, he was asked to perform two works that are new to London, namely Joseph Matthias Hauer's Suite VII (op. 48) and Bela Bartok's Rhapsody No. 1, for violin and orchestra. Hauer's work, which was discussed in the *MUSICAL COURIER* at the time of its premiere in Frankfurt some two years ago, is extremely difficult, and it was obvious that, even with so good a technician as Scherchen, two rehearsals must be insufficient; so under the circumstances, it made nothing like the impression here that it did at its first performance.

Bartok's Rhapsody, on the other hand, won

an immediate success. Here, for the first time, this composer, who knows more about Hungarian folk music than any other man living, makes free use of Hungarian tunes, and with such wit and individuality that for popularity the work may well become a modern counterpart to Liszt's Hungarian Rhapsodies. Its success was due in no small measure to the magnificent playing of Joseph Szigeti, who also performed Mozart's D major concerto in his usual impeccable style.

Another apostle of the ultra-modern who recently visited these shores is Anton Webern, Viennese and Schönbergian. He was brought over by the British Broadcasting Corporation to conduct, among other things, his Five Pieces for Orchestra. Mere musical aphorisms, they take the prize for brevity though not, as many think, for wit. They are, nevertheless, ebullitions of an extremely sensitive mind and extraordinary examples of instrumental color in the minutest sense—like something observed through the wrong end of an opera glass.

Webern also conducted Darius Milhaud's first symphony, *Printemps*, a rather pleasant example of that well-known infantilism with which the younger French composers delight to "pull our legs." To call this work a symphony, however, is a poor kind of joke.

## HARPSICHORD PLUS BEL CANTO.

One of the choicest concerts of the season thus far has been that given by the harpsichord player, Alice Ehlers and the two Swiss sopranos, Marietta and Martha Amstad. These consummate artists specialize in old music (Mozart is their most modern composer), but, unlike most seekers after ancient "novelties," they do not accept age alone as a qualification; the music must also be beautiful. Thus their programs provide sheer delight. As for performance, Alice Ehlers is, to my mind, unsurpassed in her genre, and if better exponents of pure bel canto than the Amstad sisters can be found, I would go a long way to hear them.

Two visiting quartets and the familiar Wednesday Evening Concerts, which have now come to an end for this season supplied most of the chamber music heard here during the last fortnight. One of these was the Poltronieri Quartet from Milan, which gave a beautiful performance of Rossini's E flat major and Beethoven's F major (Op. 59) quartets at one of Mangel's Music Society Concerts. And the other was the well-known Klinger Quartet of Berlin, which played a most enjoyable program of Cherubini, Schubert and Beethoven, winning warm applause.

Two sonata evenings conspicuous for their high artistic endeavor and accomplishment were those given by André Mangel and the American pianist, Lyell Barbour, who played Mozart, Schubert and Lekeu, and by Adolf Busch and Rudolf Serkin, who devoted their recital to Bach. Mangel is a popular figure in London music circles, but Lyell Barbour has been best known here for his compositions. He displayed such excellent qualities as a pianist at this recital that, judging by the public's delighted applause, the further concerts planned by these two artists are bound to be a success.

## LONDON DISCOVERS ADOLF BUSCH.

The almost proverbial slowness with which even the greatest artists are accepted in London is nowhere better exemplified than in the case of Busch and Serkin. After they played to only a small band of eager enthusiasts for several years past, London suddenly "discovered" them on their last visit, and now it is probably safe to predict that they will be able to play here with undiminished success for the rest of their lives. Magnificent performances of the A major and E major sonatas, the entire D minor Partita for violin alone—closing with a breath-taking performance of the Chaconne—and four of the loveliest Preludes and Fugues from the Well-Tempered Clavier, brought forth one of those rare bursts of enthusiasm that are reserved for the greatest artists—after they have been on sufficient probation.

A similar storm of enthusiasm was evoked by Elena Gerhardt at the close of her recent Brahms evening. Charm, humor and an ever increasing beauty of voice made this concert one of the high lights of the season. Harold Craxton was the admirable accompanist.

## AUGUSTUS MILNER SINGS WOLF.

The general tendency toward one-composer programs had another manifestation in Augustus Milner's Hugo Wolf recital. This composer, however, is far less able to bear up under such a strain and in spite of Mr. Milner's keen insight into the musical and dramatic qualities of the songs, the monotony of Wolf's essentially intellectual method could not be concealed. Another fine artist recently heard is Claire Croiza—surely one of the best exponents of French songs today. Her art is too subtle and she is as yet too little known, however, to receive her ultimate due in so cautious a city as London.

Pianists, who numerically have been under an eclipse this season, are coming back into their own. What with Alexandre

Borovsky astounding his hearers with his virtuosity and musicianship in Bach-Busoni, Beethoven and Moussorgsky, with Nicolai Orloff giving impressively beautiful performances of Mozart, Schumann, Chopin and more Moussorgsky, with Harold Samuel delighting a crowded audience with Bach, with Jesus Maria Sanroma exhibiting an amazing virtuosity in works by Padre Antonio Soler, Beethoven, Schumann, Schönberg and half a dozen other contemporaries, with Frank Mannheimer giving poetic readings of Arne, Schumann and Lyell Barbour, and with Arthur Shattuck making his London debut with Bach, Chopin and Liszt, not to mention recitals by Donald Tovey and others, the concert halls have been kept fairly busy.

## HANS KINDLER SCORES.

String players, on the other hand, have been scarce. Except for recitals by Yelley d'Aranyi, Lionel Tertis and Suggia, familiar and well-loved figures here, there remain only the appearances of that master cellist, Hans Kindler to report.

Kindler, whose previous visits to London almost escaped notice, has this time impressed himself upon the London critics and at least a part of the London audience. His seductively beautiful tone and his complete technical mastery won him the easy plaudits of the crowd, but there was that in his playing of a Mozart concerto, a Boccherini sonata and a Bach prelude and fugue (for cello alone) by which one recognizes the voice of authority. The Debussy sonata was so beautifully interpreted that it had to be repeated in the second recital by request. C. S.

## Aurelio Giorni, Pianist of Elshuco Trio

Aurelio Giorni, pianist of the Elshuco Trio, was born in Perugia, Italy, son of a landscape painter and grandson of Thorwaldsen, well-known Danish sculptor, while his mother was a concert singer of American birth but European residence and reputation. Young Giorni's training was begun in Rome, where



AURELIO GIORNI

he studied harmony and counterpoint with Palombi and piano under Sgambati, first privately and later at the Royal Academy of St. Cecilia, from which he graduated with highest honors in 1911, at the age of sixteen. The next three years were spent in Germany, working in composition with Humperdinck, and coaching in piano repertoire with such masters as Busoni, da Motta, Gabrilowitsch and Lhevinne, and also concertizing in many of the large European cities.

Coming to America in the fall of 1914, Mr. Giorni settled in Philadelphia, teaching in that city and in New York and also concertizing throughout the country, all of which was interrupted by service during the World War. Following his discharge from the army, Mr. Giorni located in New York and became the pianist of the Elshuco Trio, a position he has held since 1918.

He also has been active in solo playing, teaching and in composition, having written a number of large works and many smaller ones, including a sonata in D minor for cello, or viola, and piano, Twenty-four Concert Studies for piano, and two lieder; several works still in manuscript, a string quartet, quartet for piano and strings, three piano trios, a sonata and a suite for violin and piano, a number of songs, also choral works, an orchestral tone-poem, a quintet for piano and strings and one for piano and wind instruments. Several of these are to appear on New York concert programs during this season.

## Brooklyn Morning Choral Program

The Morning Choral of Brooklyn, of which Herbert S. Sammond is director and Mrs. Morris Dunn Jackson president, presented Charlotte Ryan, of the Metropolitan Opera Company, as soloist at its concert on December 19, in the Music Hall of the Academy of Music; she sang two song groups. Members of the club were heard in incidental solos, and the quartet consisted of Katherine Crocco, Minna Gilsow, Marion Witcover, Lillian Linson, Ada B. Gannon, Vera Robin, Mrs. Lynn H. Bump and Elsie Ahrens Du Vall. There were

three numbers from the early Italian classics—Ave Maria and Duo Seraphim (Vittori) and Gloria in Excelsis (Pergolesi). A new work, *The Hills*, poem by Arthur Guiterman, set to music by Walter N. Waters, was also sung unaccompanied. Joyce Kilmer's poem, *Trees*, music by Harriet Ware, also her *Boat Song* were sung from memory by the Choral.

## Beatrice M. Klunter's Organ Recital

Aeolian Hall, New York, was filled on December 4 for the organ recital given by Beatrice M. Klunter. Included were the following pieces: *Canzone* in F, Gabrieli; So-



BEATRICE M. KLUNTER

nata I, Bach; Andantino, Antonio Mauro; Aria and Variations, Martini-Bossi; Adagio from Sonata II, Mendelssohn; Hora Mystica, Bossi, and Finale and Second Symphony, Barnes.

Playing from memory, with absolute assurance, the young artist made a fine effect in this varied series of standard works, and was vigorously applauded throughout. She graduated from the Institute of Musical Art in 1927, and since then studied the organ from the beginning with Dr. Mauro-Cottone. A second recital will soon follow at the Wanamaker Auditorium.

## Bohemians Honor Dr. Frank Damrosch

Last Sunday evening, December 22, The Bohemians gave a dinner in honor of Dr. Frank Damrosch, at the Hotel Commodore. About eight hundred members and guests were present. Speeches were made by Rubin Goldmark, John Erskine, Harold Bauer, and the guest of honor. A musical program preceded dancing, and was given by the Symphony Orchestra from the Institute of Musical Art; Marion Kerby and John J. Niles, in Negro songs; and Josef Hofmann, who played his own Suite Antique, Chopin's B major Nocturne and C sharp minor Scherzo, and Liszt's *Venezia a Napoli*. The proceeds of the dinner were donated to the Musicians' Foundation, Inc.

## OPPORTUNITIES

**METROPOLITAN OPERA HOUSE STUDIOS:** Beautiful two room unfurnished housekeeping studio, hardwood flooring throughout, private bath; for lease by the year. Several small studios are also available part time by the day, half day or monthly. Can be arranged for by calling at 1425 Broadway, New York, inquire Mr. Black, Manager. Telephone Pennsylvania 2634.

**NEW YORK MUSICAL CLUB** grants \$3,000 of vocal scholarships—also sponsors debut recitals in prominent concert hall for singers and instrumentalists ready to appear before the critics. State clearly whether interested in the first or second and interview and audition will be arranged. Write "M. K. S." care of *MUSICAL COURIER*, 113 W. 57th St., New York.

## The Vanderbilt Studios of New York

Mabel Duble-Scheele, Proprietor  
13-15 East 38th Street

Resident, non-resident studios, with or without bath. Large, teaching studios with bath \$70 up, also rooms without bath \$40 up.

Piano studios rented by the hour.  
Telephones, Lexington 8998 and 10128

## VANDERBILT STUDIOS INN

At 13 East 38th Street

Excellent food at moderate prices  
Under Expert Japanese Management

## "THE VOICE AND ITS SUCCESSFUL USE"

will be mailed to you on request

J. PARMA ROGER, Voice Culture

METROPOLITAN OPERA HOUSE STUDIOS, 1425 Broadway, N. Y.

## ENGINEERING AUDITORIUM

Available for Concerts, Recitals, Lectures, etc.

Rates Moderate

ACCOMMODATES 880

29 West 39th St., N. Y. C. Pennsylvania 9220



# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

## Piano Classes in the Boston (Mass.) Schools

By H. S. Wilder

In writing how our full room classes are conducted, I feel I ought to speak first of how the idea grew. This, of course, will necessitate a brief review of my personal experiences in the matter, but I am sure you will pardon me for a few moments if I give you these as a short foreword.

About twenty-five years ago, A. K. Virgil conducted a number of Technic Classes of eight at the New England Conservatory of Music. In this work I first assisted him and later took full charge. At the close of the season I was asked to become a member of the faculty of this institution and have taught there since, until I resigned to give my full attention to piano class work. During this period I taught the regular classes of three and also the Sight Playing classes of six. Thus the class idea had its beginning with me.

In the summer of 1913 I conducted my first experimental class of twenty children, using tables for hand culture and rhythmic work, flash cards for teaching intervals, chords and short phrases, Virgil Claviers for technic and memorizing, and the piano for ear training and the playing of pieces.

This class convinced me of the practicality of large classes, but I felt that the first thing to be worked out was a suitable instrument; for I had long since discarded the paper keyboards, and keyboards with movable keys were too costly, too bulky and clumsy, and there were too many parts to get out of order.

After many keyboard experiments, I decided upon a flat board with raised black keys and slots between the white keys to identify them. Then came my second class of twenty children, during the summer of 1916. While much general information was gained, the flat wooden keyboards were discarded as impractical, as well as offensive to the fingers.

Again I retired for further investigation and experimental work, until in 1920 I perfected the present Wilder Keyboard. With many of the well known authorities who have endorsed it, I believe this keyboard solves the problem of a suitable instrument, for it is light, inexpensive, durable, and practically indestructible. It establishes accuracy, good tone and a perfect piano legato, and makes it possible for every pupil in classes of any size to get the full benefit of all lessons.

With a suitable keyboard provided, the next problem was material which would prove practical in the training of large classes—for when you have classes of more than twenty, or even twelve, it is a "team work" proposition, and most of the private lesson material and procedure is unsuitable in team work. New material and procedure had to be worked out, and every phase had to have a three-fold objective; the musical development of the child, his pianistic development, and back of this a discipline which was not offensive to him (for to teach work without discipline would soon result in chaos). Musical self-expression at the piano without the foregoing will be so crude that rapid pianistic growth later on will be impossible unless a thorough readjustment takes place; it is simply "putting off the evil day." Is it possible to lay a pianistic as well as a musical foundation at the very beginning, and still keep the child's interest? It is.

To quote a famous teacher, "Piano playing is a very complicated thing, and yet there is not a single thing which is either difficult to understand or overcome if properly presented." Thus the real problem of the teacher is to so arrange and present these "single things" so that they both interest and develop the child.

With a thorough knowledge of the subject, there should be a constant study of the child on the part of the teacher. "Leading and not pushing" should be the process; and in this the child will, in quite a measure, do the leading. For instance, before beginning ask the child to illustrate his idea of piano playing, and he will move his hands gracefully and rhythmically over the keyboard; he will not begin by wiggling his fingers. Let us then begin where he leaves off. Let us attach these movements to the playing of definite keys with single fingers, and the child at once plays little pieces in his own way.

In our efforts to assist let us not forget that the child for a long time gets his knowl-

edge principally through the sense of sight, and that abundant action makes a tremendous appeal. Let us give him large things to see and do. Let us give him the full range of the keyboard (that is, four octaves of it) and let us use arm movements in discovering and controlling the fingers, rather than beginning with the fingers and eventually discovering that there are arms also to be used in playing the piano—surely this is nearer nature's way of proceeding.

In the first lesson an acquaintance with the keyboard should be the first objective. The child wants to play the piano because each key represents a sound, and sound (or "noise") and action are attractions of first importance to him; he is not interested, at this stage, in the notes on the staff. (Here I may say that I most heartily endorse the large Visuola Wall Board, for the lighting of the individual keys is most intriguing to the child.) Having called attention to the keyboard, the all-white keys and the groups of two and three black keys, have him locate the Cs at the left of the groups of two black keys. How many Cs are there? Five. Top, Bottom, Middle, Next-to-the-top and Next-to-the-bottom. A moment's drill on this and he is ready to play them from dictation, using first a definite finger for all dictations, next changing the finger and the key with each dictation, and finally changing hand, finger and key each time. When these dictations are given with metronomic steadiness (as: Right hand, fourth finger, middle, Ready, Play) they constitute one of the best mental as well as physical preparations for piano playing that I know. It is a process which provides ideal thought before action, as well as perfect coordination between mind and fingers.

Shall we let the child use his hands and fingers as he chooses? No. Interest him in definite ways of doing things. It is not necessary that a week or two be spent in shaping the hands and fingers; one finger at a time

is quite enough, when alternate arm movements are used, and it is a very simple matter to suggest that the finger to be used swing partially under the hand. This centers the mind on the individual finger, and by letting the weight of the arm fall, as the key is struck, the finger is strengthened and a good tone is assumed without upsetting the condition of fingers, hand or arm; and let us now forget that since we all get the tone which we unconsciously demand, it is highly important that the child hear only good tone from the first.

By using alternate arm movements to the quarter-note pulse, figuratively beating time with the arm, and subdividing as we proceed to the lesser note values, a knowledge of the various note values is gained and a corresponding finger dexterity acquired. By this simple and direct procedure rhythmic and melodic figures, phrases, sequences, sections, etc., are readily understood, if the pieces given are properly selected.

In the first lesson single note progressions are used; in the second, broken triads; in the third lesson, eighth-notes are introduced; in the fourth, skips of a third are selected; in the fifth, triplet groups; and so on through the different intervals and note groups. Accented notes, staccato notes, slurred groups, delight the children when used, because they have the pianistic facility to play them easily and effectively.

When the pieces are played with sufficient ease the children are asked to name their own titles, and here the fun begins; for the child has limitless imagination, and given the ability to freely express himself at the piano his imagination literally runs wild. For the piece of the fourth lesson, over one hundred titles were submitted, ranging from A Cradle Song to A Storm at Sea.

One hundred and one other phases of the work might be described did time permit, but when all is said, the real success of these large classes is based on the fact that but one thing has been attempted at a time, and these "single things" have been most carefully graded and thoroughly worked out before being submitted as teaching material for full room classes.

## The Development of Beautiful Singing in the Public Schools

By Mabelle Glenn

Today the generally aim of music in the schools is to give every child an opportunity to develop into a being who loves and greatly desires beauty as expressed in music. Contact with beauty brings love for beauty. Therefore, the first responsibility of the music supervisor is to choose beautiful music for the singing lesson, and the second responsibility is to see to it that every song is made a thing of beauty through proper tone and interpretation.

Strange as it may seem, many supervisors who lay stress on tone and interpretation when dealing with high school choruses give little thought to these things when working with little children. But forming an ideal for a beautiful floating tone is not the work of a moment, so it should begin at the mother's knee and extend through the grades and high school.

Much depends on the speaking voice of the teacher. Have you ever known a teacher with a harsh, loud-speaking voice, to train little singers so that they gave genuine joy to a trained ear? These little expert imitators must have the correct example; hence the supervisor must take the responsibility of correcting the harsh-speaking voices of teachers. What a responsibility it is!

The little child is largely imagination. If we tell him to make his songs float like balloons, like bubbles or like snowflakes in the air, we get immediate results.

The movements of the teacher do much in indicating the kind of tone desired. I have heard the tone of a class changed from beautiful floating tone to a harsh, disagreeable tone by the change of the director's hand from an upward relaxed motion to a stiff downward beat.

Choosing suitable song material for kindergarten and primary grades is as important a task as is the choosing of high school chorus music; no one book contains songs all good or all bad. Any music teacher who starts on page one of any book and omits nothing, either lacks discernment or lacks

a conscience. Short folk songs lying high on the staff, with carefully chosen words, are safe. The content of a song has much to do with tone. Songs that "sparkle" vitalize a lifeless tone. Songs that "calm" overcome boisterousness. "Hushing" from the outside will never bring a floating, free tone. The urge for that must come from within. An imaginative teacher will find a way without continual "hushing".

Many music supervisors of today have the idea of light singing, but entirely too many are satisfied if the tone of their sixth-grade pupils is the same thin tone as that of second and third grade pupils. In retaining the second-grade tone in sixth grade the "true balance" of a growing organism is upset. Spontaneous, free, floating tone which has become a habit in the first four grades should retain its purity, but grow in brilliancy and strength in the fifth and sixth grades.

Of course, if children cannot sing pianissimo tones in any grades it is because their vocal cords have lost their elasticity through overstrain. Soft singing is the cure for all ills of the vocal organs, but this soft, thin tone of second grade is only the background to the tone that can be developed in the upper grades.

The song content should always influence the tone. The words of every new song should be read to create the atmosphere before the singing is attempted. The lilt of the poem has its influence on "lifting" the tone. Selecting the climatic phrases and picking out the important words in each phrase, help in building up in the minds of children in the intermediate grades a feeling for measure accent, phrasing and tone color. Children see very quickly the difference between monotonous straightline singing and singing which shows the charm of curves in phrasing.

Imitation is an important factor in singing. When pupils connect tones with a "sickening slide" it is because their teachers

are not annoyed by it and, ten to one, it is because their teachers are guilty of the same sin against good singing.

It is most important that the elimination of errors does not come through "nagging". Joy and happiness relax muscles, thus improving tone. This work of correction is safe in the hands of the tactful teacher, who is careful of her own tone and pronunciation.

### PRONUNCIATION.

Singing with a beautiful, floating, pure tone is not enough. The pronunciation of certain words can make or ruin a chorus.

Let me list bad pronunciation in common usage, in the Southwest, which must be eliminated before artistic singing is possible:

1. The tone cramping sound of "a" in such words as "and," "that," "has," "glad," etc.

2. An ugly "u" sound in the place of the short "e" in "madness," "gladness," etc.

3. Final "er" in such words as "father," "mother," "lover," etc., must be changed to "ahr".

4. The ugly "mewing" pronunciation of such words as "down," "now," etc., must be eliminated.

If a teacher is cognizant of the balance of importance of different words within a phrase the lilt of the rhythm will add much to the beauty. Example: Blow, my pipes, Blow with melody a shrilling. If the words or syllables in italics recede from the accent, the swing of the phrase is much more beautiful than straight line singing.

Recently I heard a children's chorus under a very musical director. However, he was an instrumentalist and not a vocalist. The tone was beautiful, though it was marred at times by flat "a's" and prominent final "r's". This director was so interested in proper attacks—that is, some phrases starting on an unaccented beat—that an "and" or a "the" stuck out like a sore thumb. The importance of feeling the curves of phrases and the curves of dynamics within the phrases cannot be overestimated.

### BREATHING.

The less said to children about breathing, the better. However, singing is beautiful or not beautiful according to the degree of breath control. The "hushed" singing of little children is bad because it is breathy. Light, floating tone of the right sort is not "eaten up" with breath. Tone that is surrounded with audible breath may be improved by pianissimo singing of long phrases on one breath. Sometimes we ask children to sing individually a certain familiar song, disregarding phrasing, singing as long as one breath as is possible without strain. A child who has a pure, floating tone, with no sizzle or breath surrounding it, can sing three phrases of American on one breath, while the child with a hushed, breathy tone runs out of breath at the end of the first phrase.

If pupils sit in an erect yet relaxed position, occasionally standing for singing, and if they imitate good examples of phrasing, their breathing will take care of itself in most instances. At times a teacher may find it necessary to give a suggestion to an individual pupil such as, "Be careful that your neighbor does not hear you or see you breathe."

### JUNIOR HIGH SCHOOL BOYS.

Through the first six grades the vocal training of girls and boys is identical. Pupils learn to use a floating head voice in the first three grades; in the fourth and fifth grades they use this head tone in either a soprano or light alto part, alternating for the sake of ear training. In the sixth grade voices are tested and found to fall into three classes: first soprano, with a high, light quality; second soprano, with a somewhat fuller soprano quality in a range from C to C; and alto, with a richer quality and a range which extends to A below middle C. It is found that boys are as likely to test out for the high part as for the low in the sixth grade. Boy sopranos in this grade have voices with a purer, clearer ring than girls, as a usual thing. The teacher must listen constantly for anything that resembles forcing on any part. Singing off pitch is one of the first signs that some one is forcing or using tight muscles. There is as much danger of forcing on one part as on another, though the forcing on highest tones and lowest tones is most easily detected.

The vocal problems of boys and girls are so different in the seventh, eighth and ninth grades that many think it advisable to have

(Continued on page 44)



## MUSIC IN THE SCHOOLS AND COLLEGES

### The Supervisor Who Teaches His Own High School Music

By Arthur E. Ward

Teaching keeps the supervisor definitely in touch with boys and girls and music. No worse thing can happen than the elimination of first hand work from the director of the department. It is my present feeling that I would never relinquish all touch with boys and girls no matter how busy I might be with the executive side of my position.

Ordinarily, good music teachers make poor executives, and it is rarely that we find one capable along both lines. To become an executive only, takes a great deal away from the music supervisor. The inspiration one receives from the development of fine music with young people is almost a necessary diversity from the detail of the administrative phase of the work. I cannot imagine a worse predicament than a "raring to go" supervisor who is stuck behind the desk with his hands tied. I should think one would soon lose his initiative. The disappointments, hard knocks, and non-musical situations of the administrative phase all fade quickly into the background through contact with the boys and girls.

When the director teaches in the high school, his assistants are careful to send him good results. It also makes the director realize more definitely the strong or weak phases in his particular field. One cannot direct a department and teach with the careful support and confidence of his assistants. Since his chief purpose is to guide, the lack of this confidence often forces a director to give up teaching.

Obviously my situation could only be possible in a reasonably small system. My town has a population of 35,000. The high school numbers about 1000 pupils, whose make-up is more or less above the average in refinement and culture. They demand better and finer things than the general run of high school students. At the outset I saw that high school music had to be a feature. They were demanding that. It seemed that my work was necessarily that of the high school, so I set about to make this possible.

The first year, with one assistant supervising in the grades and one junior high special teacher, I established in the high school glee clubs music appreciation classes, choruses, voice culture classes and an orchestra. In the second year, I added an instrumental supervisor who relieved me of the high school orchestra and the entire instrumental situation. With the later addition of another junior high vocal teacher, I was placed in a position where I could devote a great part of my time teaching in the high school.

In my school it would be virtually impossible for one person to handle both the bands and orchestras and the glee clubs. Our activities or open period is a splendid

thing, but practices overlap. It happens that my boys' glee club and band conflict. My girls' glee club and orchestra meet at the same time. If I had all this to do, the number of practices would obviously be cut in half. In acquiring instrumental help I have made it possible to confine myself to the vocal and technical work of the high school. My schedule now is as follows: During School Hours—Glee Clubs, three periods a week (one boys, one girls, one combination); Chorus, two periods a week; Music Appreciation, two periods a week; Harmony, three periods a week; Voice Culture, two periods a week; Normal Music, two periods a week; After School Hours—Colored Girls' Quartet, one period a week; Girls' Quartet, two periods a week; Boys'

Quartet, one period a week; A Cappella Choir, two periods a week.

This schedule could not be maintained had I incompetent assistants. I have taken pains to select as my helpers people who have proven themselves to be loyal and efficient and who consequently can, to a very great extent, be left alone. I manage to check up on the work and I am held responsible for all the music in the system. Constant consultation and conference with my assistants is a necessity.

At present I am confronted with a natural and pleasant difficulty. It is not possible to assemble the classes demanding attention. I shall soon be required to add another high school teacher, perhaps to teach the theoretical work, at which time I shall assume more hours of vocal work, there being an ever increasing demand for the various types of singing classes.

My instrumental assistant is able to handle such a program as this: During school hours—High School Orchestra, two full practices a week and two sectional practices a week; Band, two full practices a week; Junior High Orchestras (six schools) one partly during, partly after school hours—and two practices a week; first and second year classes in trumpet, trombone, basses, violin, clarinet, flute, drum, etc.; Junior High Band, one regular practice with several sectional rehearsals.

### Music in the Schools of Springfield, Ohio

By G. R. Humburger, Supervisor of Music

It is well known that the musical development in the public schools within recent years has been almost phenomenal. This development is due very largely to the demand for the richer and fuller development of the individual in community life. On account of these demands many new and beneficial processes, methods and materials have come into the curriculum of our public schools. Courses of study in all departments of music have been arranged with a real purpose and with ideals designed to meet the needs of present-day civilization. We need only to look about us to sense the importance and necessity of a wide, varied and flexible course of study which will meet the demands and needs of the new social order. To these ends courses of music and the various activities have been set up and developed in the schools of Springfield.

Vocal music is the first expression of any people. Therefore a musical background for the children has been set up with a consideration of these vital elements. Tone, rhythm and the teaching of fundamentals are cared for in a thorough and pedagogical manner. We expect to develop more fully the rhythmic side of the child through the rhythm band, which gives rhythmic experience to the child by the use of toy instruments, and which in many cases have been designed and made by the pupils. Natural aptitudes for music are also discovered and demonstrated by means of free expression of music of various types through which a thorough and keener appreciation of music is fostered. This is carried on throughout the entire twelve years of school and culminates in the study of the highest forms of music literature, including symphonies,

string quartets, opera, and music of the masters, with particular attention to historical development.

The vocal side of the child is developed to the point where pleasure is experienced in part singing and in participating in performances of vocal music of the best sort within the experience of the students.

The beginning of the instrumental program with rhythm bands is further developed by the use of aptitude tests. This is followed by specific instruction in music either in school classes or with private teachers. From these initial steps the school orchestras are organized and developed. This work is usually begun in the third year of school. The material is carefully graded and chosen for its musical value as well as its technical content. The Springfield school orchestras are drilled each week, studying the technical problems involved and with such direction as will develop an understanding of the composition from an interpretative view point.

The beginners' orchestra plays for school functions, special day exercises, parent-teachers meetings, and in the May Music Festival, which has been annually conducted by the music department. The orchestras in the Springfield schools range from ten to thirty players, each school in the city system being represented.

This work is carried over into the Junior High Schools, where the instrumentation of the orchestra enlarges and the unit also becomes larger. Here music of a more advanced grade is studied, and more time is devoted to special classes in ensemble, which has proved to be invaluable. Here it is that the larger instruments of the symphony orchestra are taken up and classes are offered

### Noted Educators

ISABELLE  
MOSSMAN,

supervisor of  
vocal music in  
the grade  
schools of In-  
dianapolis, Ind.,  
and also pres-  
ident of the  
Music Section  
of the Indiana  
State Teachers'  
Association.



which afford six years of study and experience during the students school life. In due time the players on these instruments are either in the orchestra or band.

Every year the Senior High School Orchestra and band receives a large number of players who have had previous training, who come to the high school ready for more serious music. In the senior high school additional musical instruction is offered. More advanced ensemble groups are formed. Harp classes, voice instruction, accompanying, vocal ensemble, cantatas, operas, assembly singing, pageantry are offered.

The High School Band usually plays for athletic events at home and abroad. The band and orchestra also play for civic affairs. The newest development in the department of music is the use of the radio. This makes possible the reception of programs especially arranged to meet the growing needs of children during the period when they are fitted to listen to such music, thereby developing discriminating power for a fine type of music.

To these ends and purposes, with the child always in the foreground, the program of music education in the Springfield Public Schools has and will constantly endeavor to advance.

### Audience to Sing at Supervisors' National Conference

The audience of the second National High School Chorus will sing three choral numbers from memory at the concert to be given in the Auditorium in Chicago at the Music Supervisors' National Conference on March 28. Dr. Hollis Dann, who will conduct the high school chorus, will also direct the singing of the audience.

The National High School Chorus is one of the most ambitious undertakings in music education circles. It is made up of 400 students selected from nearly 150 high schools throughout the country, trained and prepared by their local music supervisors, and rehearsed for one week as a choral group by Dr. Dann. The concert of the first National Chorus in 1928 was pronounced by the leading critics to be one of the "most exquisitely lovely" ever heard in Chicago.

The pieces chosen for the singing by the audience are: Break Forth, Oh Beauteous Heavenly Light, by Bach; Aberystwyth, by Sir Herbert Parry, to the hymn Jesus Lover of My Soul, and the Hallelujah from Han-

(Continued on next page)

## THE HARCUM SCHOOL

All Branches  
of Music

CONSERVATORY ADVANTAGES  
WITH INDIVIDUAL ATTENTION

Prepares for all Leading Colleges Combining  
Academic and Music Courses

EDITH HARCUM CONCERT  
PIANIST

Head of the School, Bryn Mawr, Pa.  
Recital Management Arthur Judson

## LAWRENCE CONSERVATORY of MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE

CARL J. WATERMAN, Dean

Appleton, Wisconsin

ESTABLISHED 1857



### PEABODY CONSERVATORY

OTTO ORTMANN, Director  
BALTIMORE, MD.

The oldest and most noted Conservatory  
in the Country. Circulars Mailed

1892

### ITHACA Conservatory of Music

Degree  
Placement Bureau

1929

### GRANBERRY PIANO SCHOOL

ARTISTIC PIANO PLAYING  
Practical Training Course for Teachers.  
BOOKLETS—149 EAST 61ST STREET, NEW YORK

## NEW YORK COLLEGE OF MUSIC

Fifty-First Season

114-116 EAST 85th STREET

Incorporated 1878

Under the University of the State of New York

CARL HEIN, Directors

AUGUST FRAEMCKE

All branches of music leading to Teachers' Certificates, Diplomas and Degrees. Students for individual

instruction may enter at any time during season.

Announcing the Engagement of

KARL JÖRN

Formerly leading tenor of the Metropolitan Opera Co.  
Catalogue on Application. Address Dept. A

## AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Modern Courses in All Branches of Instrumental and Vocal Music and Dramatic Art

Eminent Faculty of 130

44th Season

Catalogue Mailed Free

John J. Hattstedt, President

KIMBALL HALL, CHICAGO, ILL.

### INSTITUTE OF MUSICAL ART

OF THE

### JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue New York City  
FRANK DAMROSCH, Dean—A school for serious  
students. All branches. Moderate tuition fees.  
SPECIAL ANNOUNCEMENT—All talented advanced  
violin students will come under the personal observation  
and instruction of

Prof. LEOPOLD AUER

## The Cleveland Institute of Music

TRAINS STUDENTS FOR PROFESSIONAL CAREERS  
COURSES LEAD TO TEACHERS' CERTIFICATE AND DEGREES  
Opera School Orchestra School Public School Music

Faculty of nationally known artists includes

Beryl Rubinstein Louis Persinger (Teacher of Yehudi Menuhin)  
Arthur Loesser Josef Fuchs Herman Rosen  
Marcel Salzinger Victor de Gomez Carlton Cooley

Send for catalogue outlining courses, fees, dormitory rates  
Mrs. Franklyn B. Sanders, Director, 2827 Euclid Avenue, Cleveland, Ohio

## BLANCHE MARCHESI

ACADEMY OF SINGING

Private and Class Lessons

Personal Tuition

Paris: 202 Rue de Courcelles

Apply Secretary Above Address

## MUSIC IN THE SCHOOLS AND COLLEGES

### The Development of Beautiful Singing in the Public Schools

(Continued from page 42)

boys in classes by themselves. In Kansas City we have found boys' classes most satisfactory. Our classes of boys, numbering from forty to eighty-five, have always developed into satisfactory four-part choruses.

We have boys entering seventh grade in junior high school at ten years of age, but the average age is eleven and a half. Usually boys from ten to twelve either sing soprano or alto (a soprano not higher than five-line F, and an alto not lower than middle C being perfectly safe).

At thirteen, these lovely, floating, high voices should be coaxed down a few tones, though the same quality should exist. We start exercises no higher than four-space E, carrying the quality down the scale, first with humming, then with a loose "loo," and later with the syllable "nah," on scale or cord exercises. This soprano quality of the eleven and twelve year old boy will develop into a light alto at thirteen and into a rich alto-tenor at fourteen or fifteen.

The range of the alto-tenor of fourteen is likely to be from two-line G to G below middle C. At fifteen the same boy reaches E below middle C and retains a light tone on G above middle C. The junior high school bass sings only a few tones lower, his easiest tones being in the C octave.

When a boy voice is led into the man voice through careful use, there is no "break" and therefore no cessation of singing.

I feel that regular vocal exercises to prevent stiffness are not only desirable but necessary through this period if the boy's voice escapes a "break." The "break" is usually the result of abuse. Through loud talking and laughing and tight singing in the school room the vocal muscles are strained to a collapse.

When boys ten to twelve who possess beautiful, light soprano voices are allowed to force their voices down to a low part just because they are boys, a hoarseness is sure to follow. This hoarseness is taken as an indication of the approaching change, and soon the boy himself becomes dissatisfied with his efforts and stops singing.

Many teachers, led astray by the name junior high school, have been too anxious to make these small boys into high school students.

If vocal ideals are built up in the first seven years, a boy will be sufficiently intelligent through the period of voice changing to watch his own voice. It is a most usual thing to have a boy say "I believe I had better drop out on B now," or "I am not quite ready for the low F." Of course, the

teacher must not shift responsibility, but if she has been a real teacher she will have trained many helpers.

**ENSEMBLE SINGING IN HIGH SCHOOL.** Choosing songs from the best choral literature within the vocal range of high school pupils is a very important step in the right direction toward improving our high school ensemble singing. The vocal committee of the National Conference is compiling such a list which I am sure will be welcomed by all supervisors.

The director of high school ensemble singing should be a thoroughly trained vocalist, but he must be more than that. He must be a musician in the sense that he has acquainted himself with much music literature, as performed by artists in all branches of music. Through such an acquaintance he grows in the appreciation of balance in dynamics, tempo and tone color necessary for artistic singing.

Vocalists have been all too slow in realizing that a director of vocal ensemble must know more than one method of tone production and diction. It is rather a condemnation of vocalists that most of the choral directors in America are instrumentalists, not vocalists. Let me suggest that America's choral music might be of a higher order if vocal specialists, having fully qualified as all-round musicians, assumed more of the responsibility of choral direction.

Let me prophesy that in the next ten years great advancement in interest and achievement in ensemble singing among adults will follow the splendid beginnings in the schools today. \* \* \*

### Audience to Sing at Supervisors' National Conference

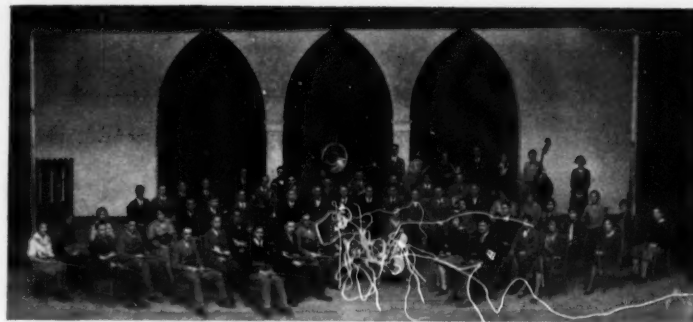
(Continued from page 43)

del's Messiah. Frank Luker, of New York University, and Robert Braun, of Pottsville, Pa., will be the accompanists.

Even though the audience at the choral concert will consist almost entirely of teachers and supervisors of music, the singing of these three numbers by the audience without rehearsal may be a rather hazardous undertaking.

"Unlike Europeans, few Americans have a repertory of songs they can sing from memory," Dr. Dann declares. "I know of no other audience in this country which would attempt these choruses without rehearsal excepting perhaps a Welsh audience at an Eisteddfod. If we could sing from memory as the Welsh do, there would be no doubt of success."

"Both adults and children of Welsh and other European peoples sing in parts a large repertory of music from memory. It will be



THE HAZELTON, PA., HIGH SCHOOL ORCHESTRA,

under the direction of D. J. Lewis, supervisor of music, which has been developed during the past few years, starting in the grades. Mr. Lewis has personally trained this organization to a high degree of efficiency. They have broadcasted from station WPG in Atlantic City (N. J.), where they were sent by enthusiastic citizens of Hazelton, also from station WJZ in New York. There are sixty-five players in the orchestra, which is considered to be one of the best school orchestras in the country.

a delightful and epoch-making event for a great American audience to sing well three great choruses from memory."

The leaders of the Music Supervisors' National Conference believe that the singing of these three numbers from memory by three or four thousand supervisors will be an ideal beginning of a campaign looking to the memorizing by all children in the upper grades and high schools of a limited number of songs everybody should know.

### Teaching Material

John Church Company, New York and Cincinnati

**New Junior-Senior High School Chorus Book** for high schools and choral societies. Selections that have been printed in this volume have been edited and harmonized by Earl L. Baker, Mus. D., head of the public school music department at Lawrence College Conservatory of Music, and Cyrus Daniel, Mus. B., head of the theory department, Lawrence College Conservatory of Music. For the boys who are singing bass the range has been limited, no note going below B of the bass clef. Furthermore, an attempt has been made to simplify the bass clef without destroying the musical content of the song. Although the voice limits are narrow and strictly preserved, there is surprisingly little monotony, and all parts are singable and melodious. The harmonies are purposely kept simple, but not to the exclusion of rich and unusual effects. This book has been enriched by contributions of many American composers. The book should hold the interest of the junior-senior high school pupils and at the same time give him valuable training in the vocal interpretation and expression.

### Mae Mackie Delights in Recital

On December 5, Mae Mackie, contralto of the Philadelphia Civic Opera Company, ap-

peared with the Choir of the Evangelical Lutheran Church of the Redeemer, at Allentown, Pa., at its third annual recital. Miss Mackie sang three Russian songs, an aria from Wagner's Rienzi, and a group of songs by American composers, and, as headlined by the critic of the Allentown Call, it was a "Delightful Recital." "So appreciative was the applause accorded the contralto for her excellent work and fine voice that she was recalled after each group," this critic also commented.

Two other recent appearances for Miss Mackie were a musicale for the Christmas fund of St. Joseph's Hospital, in Philadelphia, when she was obliged to add four encores, and an engagement before the Philadelphia Music Club, following which the Evening Bulletin declared that the contralto gave a pleasing, tender interpretation of the aria, Ah, Mon Fils, from Meyerbeer's Le Prophète, accompanied by the Women's Symphony Orchestra.

### Community Light Opera in East Orange

The Community Light Opera Company of East Orange, N. J., recently gave Gilbert and Sullivan's Pirates of Penzance. The show opened at the Lyceum Theater on November 4 and at the end of the week interest was such that it was continued through November 16. The entire company, both chorus and principals, is non-professional, but the smoothness of the performance and the quality of the concerted singing deserved much encouragement.

The idea started last summer when a small company got together and put on Pinafore in the old Shepard School of Music. For three weeks, beginning July 8, they played to delighted friends and an ever increasing public. It is their hope to make it a permanent institution. Both performances were staged and directed by Martin W. Bowman.

(FRANK) (ERNESTO)  
**La FORGE-BERUMEN STUDIOS**  
VOICE PIANO  
La Forge voice method used and endorsed by: Mmes. Alda, Hempel, Matzenauer and Messrs. Lawrence Tibbett and Harrington van Hoesen. Also endorsed by Dr. W. J. Henderson.  
14 West 68th St., New York, N. Y. Telephone: Trafalgar 8953

**FRANK BISHOP PIANO SCHOOL**  
Complete Preparation for Concert Appearances  
For Catalog Address  
5300 John R Street, Detroit, Mich.

**BLOCK SCHOOL OF MUSIC**  
SAMUEL BLOCK, President  
CECILE DE HORVATH, Honorary President  
HAROLD B. MARYOTT, Dean  
Accredited by State and Chicago Board of Education  
Lyon & Healy Building Chicago, Ill



**ROBERT BRAUN**  
Director  
FACULTY OF FIFTY Pottsville, Pa.

**Cincinnati Conservatory of Music**  
Incorporated  
Founded 1887  
AFFILIATED WITH THE UNIVERSITY OF CINCINNATI  
Over three score years in the front rank of American Music Schools  
Piano, Voice, Organ and all Orchestral Instruments, Opera, Orchestra, Theory, Composition, Public School Music (accredited), Languages, Drama and Dancing  
Degrees, Diplomas and Certificates granted  
Ideal Dormitories on ten-acre campus  
BERTHA SAUR, President and Director  
Burnet C. Tuthill, General Manager  
Highland Ave., Burnet Ave. & Oak St.  
Cincinnati, Ohio

### SUMMER SCHOOL OF MUSIC, DRAMA, AND ART

Mills College, June 30 - August 9, 1930

Instruction in Voice, Pianoforte, Organ, Stringed Instruments, Ensemble Playing, Harmony, Music Appreciation, and Methods of Teaching Music. Complete program of courses in Drama and Art. Academic credit, Co-educational. Residence and recreation facilities on the Campus.

AURELIA HENRY REINHARDT, President

Address: MISS MARY DEWEES, Secretary, Summer School of Music, Drama and Art  
Mills College, California

**MASTER INSTITUTE OF THE ROERICH MUSEUM**  
MUSIC—PAINTING—SCULPTURE—ARCHITECTURE  
OPERA CLASS—BALLET—DRAMA—LECTURES  
Send for Catalog C  
(Clarkson 1717) New York

**COLLEGE OF FINE ARTS**  
SYRACUSE UNIVERSITY  
Four-Year courses in Piano, Voice, Violin, Organ, Cello, Composition, and Public School Music  
Leading to the degree Bachelor of Music  
Modern equipment. Five pipe-organs. Dormitory for women music students. Reasonable tuition rates  
For bulletin address Dean H. L. BUTLER, Syracuse University, Syracuse, N. Y.

### PIUS X SCHOOL OF LITURGICAL MUSIC

COLLEGE OF THE SACRED HEART  
133rd Street and Convent Avenue, New York  
AUTUMN, WINTER AND SPRING SESSION  
JUSTINE WARD METHOD, COURSES I, II, III  
GREGORIAN CHANT AND GREGORIAN ACCOMPANIMENT  
CHOIR CONDUCTING AND LITURGICAL SINGING  
For further information, address the Secretary. CATHEDRAL 1334

### UNIVERSITY SCHOOL OF MUSIC

Maintained by the University Musical Society  
**ANN ARBOR, MICHIGAN**  
EARL V. MOORE, Musical Director  
Catalog and special information from Charles A. Sink, President



## PUBLICATIONS

(J. Fischer &amp; Bro., New York)

**Three Works, Op. 6, by Abram Chasins.**—These works are not new, having been originally published in 1925, but their continued popularity has necessitated a republication. They are now issued in separate sheet music form. The names are: Nocturne in G minor; Valse in A; Etude in C sharp minor.

(The Arthur P. Schmidt Co., Boston)

**Told in the Hills, Op. 4, seven pieces for piano, by Lee Pattison.**—For the most part there is no very definite indication of what Mr. Pattison means by his music. Not that it seems to be necessary that music should mean anything, but it does make it so much easier for the reviewer to be able to tell a story in words than to attempt the utterly impossible task of describing beauty in music. The first of these pieces is "In the style of a folk song." The tempo is somewhat that of a waltz. The next piece is an allegro scherzando, fast and brilliant. The third is "With a rocking rhythm and quietly expressive." As title there is a bit of poetry:

"Sleep well, my child,  
Sleep softly under the trees."

The piece is obviously a lullaby. The next piece also is prefaced by a bit of poetry:

"We twirled the globe—  
Africa and far Peru  
Spun gaily by."

"Old China top,  
Astounded  
To find himself—, as round he sped,  
In wake of far Peru."

Number five has this:

"Ripples the brook  
Gleams the shifting sky."

and throughout the piece there is the rippling of the brook, first in the one hand, then in the other. Number six is marked "Majestically, like a processional," and number seven has a title, "On Remembering a Child's Tune," and the tune is Mary, Mary quite contrary. How does your garden grow?

Description of music is always an impossibility, but sometimes it is far easier than in this particular case. There is a scintillating variety in this music that utterly defies the written word. If one speaks of a Chopin nocturne, one may say that the right hand has a gorgeous melody and the left hand a simple accompaniment in chords, but, although the gorgeous melodies are present in Mr. Pattison's music, further description is quite impossible except to say that sometimes they are in one hand, sometimes in the other hand, sometimes in both hands at once, and, furthermore, that there is a richness and wealth of imagination shown in the construction of the accompaniments that is simply bewildering. The only thing that the reviewer can do about it in this case is to advise the reader to get the music and try it for himself.

(Clayton F. Summy Co., Chicago)

**Second Piano Parts to Standard Piano Compositions.**—There exists already a long list of these interesting arrangements, and those at hand at present on the reviewer's desk are as follows: Song of Love and Hope, by Stephen Heller, with second piano part by Buena Carter; The Gypsies Are Coming, by James H. Rogers, with second piano part by Frances Frothingham; Menuet in D minor and Menuet in G major, by Bach, with second piano parts by Frances Frothingham. The arrangements are effective, especially so in the matter of the Bach works, which are likely, in their original form, to seem somewhat thin to modern ears. The utility of these second piano parts for teaching purposes is obvious.

(The Frederick Harris Co., London)

**Scales and Arpeggios for the Violin, by Luigi von Kunits.**—These scales and arpeggios occupy seventy large music pages. They start with major and minor arpeggios, followed by scales in the first position in all the keys, reaching only one octave up and down, and with some variations on each scale. This takes the player up to C on the E string, played by the stretched fourth finger. The next division of the book consists of the same material worked out in two octaves in stationary positions up to the sixth. There is then a set of preliminary fundamental exercises in shifting positions, and, following this, scales in three octaves with shifting positions running up into the highest positions on the violin. Next in order come triad arpeggios of the common chord, major and minor, and its inversions. These exercises include shifting, and go up into the highest positions. A variety of bowings is offered. The dominant seventh chord with its inversions is then taken up and treated in the same manner. The diminished seventh chord is treated somewhat differently, with at first a sustained note, so as to arrive at perfect intonation. The usual arpeggios then follow. The chromatic scales are also preceded by a preliminary exercise for the sake of perfect intonation. The

same is true of the scales in thirds, and there are directions as to the proper position of fingers to make the whole tone or half-tone intervals. The book continues after this exemplary manner through scales in sixths, scales in octaves and scales in tenths. After this there are a series of supplementary exercises indicating various methods, ways and manners of scale practice with variations. At the end of the book are combined scales and arpeggios with various changes of pattern; exercises for the skipping into positions across strings; spiccato exercises; variations of thirds and octaves; thrills and double thrills; and finally harmonics and left hand pizzicato. The entire work is extraordinarily complete and comprehensive.

## Dai Buell's Boston Appearance

Dai Buell, Boston, pianist, was heard in her annual recital in the Hub City on November 19, and the critics again waxed enthusiastic over this talented artist. The critic of the Transcript, among other things, said:

"Miss Buell displayed a marked individualism in style that should always be the pleasure of her listeners. . . . Among the pleasures of Miss Buell's pianistic style are a crispness in melody-playing and a feeling for contrast in the various divisions of a composition. These qualities were more fittingly manifested in the two ancient pieces from Haydn and Gluck than in the harmonies of more recent composition. The first movement of Haydn's sonata proceeded with that amiable brightness that is so characteristic of the music of the period. In the music from Gluck's Orpheus, Miss Buell's melody-playing was clear without being sentimental. In this number, as well as in others later in the program, particularly in certain passages of Liszt's sonata, the sum impression of her performance gave a feeling of coolness as opposed to warmth and of gradations of gray and white rather than of color. Correspondingly, in Schumann's Papillons, she understandingly defined each division of the piece. In her effort to avoid sentimentality, Miss Buell is wont to break off notes which would otherwise be sustained or connected in legato. This is admirable technical policy in music from the earlier periods."

The other critics were equally complimentary.

## Barre Hill in Milwaukee

Barre Hill sang in Milwaukee, Wis., with the Arion Club, on December 3, being listed for three groups of songs and two arias. Having appeared in Milwaukee with the Lyric Club and with the Chicago Civic Opera Company, Mr. Hill is popular there.

Mr. Hill has been assigned an interesting part in the forthcoming production of Hamilton Forrest's Camille with the Chicago Civic Opera Company, in which Mary Garden will have the leading role. The gifted baritone was guest of honor at the Chicago Musical Guild on December 5 and is to give a twilight musicale program for the Chicago Woman's Club on December 22.

## Aborn Engages Seven Liebling Singers

In the comic opera revivals which Milton Aborn is putting on at the Jolson Theatre in New York City, under the management of the Shuberts, Mary Patterson sang Nathalie in the Merry Widow. Marcella Swanston is singing Tom-Tom in Babes in Toyland, and Martha Gale, Ann Balthy and Thelma Goodwyn are doing smaller parts in the same production. Doris Griffin and Betty Glass are in the Mlle. Modiste revival with Fritz Scheff.

ANTON

MAASKOFF

**VIOLINIST**  
European Tournee  
1929-30  
fully booked

VAN YORX

THEO.—TENOR

Special attention to the speaking and singing voice in relation to the motion picture art. Member of the American Academy of Teachers of Singing. Studio: 4 West 46th Street, New York. Opposite Public Library. Tel. 4793 Penn. If no answer ring Susquehanna 4500.

STILLMAN - KELLEY

**STEINWAY HALL, NEW YORK N. Y.**

John McCORMACK

**EDWIN SCHNEIDER, Accompanist**

Direction D. F. McSWERNEY

565 Fifth Avenue

New York

Steinway Piano Used

Clementine De Vere SAPIO

**Prima Donna**  
Formerly Metropolitan Opera, New York; Covent Garden, London; Theatre Royal, Madrid; La Scala, Milan; Grand Opera, Paris, etc. Principal English and American Festivals.



Romualdo SAPIO

**Vocal Teacher**  
Formerly conductor Metropolitan Opera, New York, and European theaters. Coach to celebrities.



VOICE DEVELOPMENT. STYLE. REPERTOIRE

Address 109 RIVERSIDE DRIVE, NEW YORK CITY

Phone Endicott 8008

## NORMAL SESSIONS

Feel Music—Know Music—Express Music

Courses in Trinity Principle Pedagogy, Musicianship and how to teach the Beginner to play in the First Lesson.  
Sight Singing without "Do re me," "Intervals," "Numbers."  
Send \$2 for Rhythm Lesson One and Constructive Music Book.  
Associate Teachers in Every State.

Send for catalogue and Guest Card

Address EFFA ELLIS PERFIELD

121 Madison Ave. (30th St.), New York City

Phone Bogardus 5163



CYRENA VAN GORDON

She is fulfilling the late Maestro Campanini's prediction: "You will be one of the greatest mezzo-contraltos of the age."

Manager, East & South  
**THE CONCERT GUILD**  
113 West 57th St. New York  
**DEMA MARSHBARGER**  
AUBURN TOWER  
CHICAGO

Baldwin Piano

WILLIAM C. CARL

TEACHER OF ORGANISTS

at the

GUILMANT ORGAN SCHOOL

Students aided in securing positions

Write for Catalog

17 East Eleventh St., New York



VICTOR RECORDS

ENABE PIANO

Rosa Ponselle

METROPOLITAN MUSICAL BUREAU  
33 W. 42nd St., New York City

## DUNNING SYSTEM

of Improved Music Study for Beginners

(As originated by the late CARRE LOUISE DUNNING)  
**The Demand for Dunning Teachers Cannot Be Supplied—Why?**

NORMAL CLASSES AS FOLLOWS:

KATHARINE M. ARNOLD, 16 East 11th Street, New York City.

ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas. 4619 Broadway, Chicago, Ill.

ELIZETTE REED BARLOW, Washington Seminary, Atlanta, Ga. Normal Classes—Atlanta, Ga., Jacksonville, Fla., Asheville, N. C., Indianapolis, Ind.

CATHERINE GERTRUDE BIRD, 658 Colingwood Ave., Detroit, Mich. Normal Class.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA EDDY, 3511 Cornell Place, Cincinnati, Ohio.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normals, Season Tulsa.

GLADYS MARSALIS GLENN, 1217 Bowie Street, Amarillo, Tex.

FLORENCE ELIZABETH GRASLE, Michigan State Institute of Music, Lansing, Mich.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, O. 6010 Belmont Ave., Dallas, Tex.; 1422 Battery Street, Little Rock, Ark.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 10250 S. Wood St., Chicago, Ill. College of Music and Arts, Dallas, Tex.

MRS. LAUD GERMAN PHIPPEN, 3435 Ansbury Ave., Dallas, Tex. 1115 Grant St., Denver, Colo.

ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.

VIRGINIA RYAN, 1070 Madison Avenue, New York City.

STELLA H. SEYMOUR, 1419 So. St. Marys' St., San Antonio, Tex.

GERTRUDE THOMPSON, 508 W. Coal Ave., Albuquerque, N. Mex. Normal Class.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET ON REQUEST

# The Baldwin Piano

Its Supreme Tone Heard in  
Millions of American Homes

# STEINWAY

*The Instrument of  
the Immortals*

New York

Hamburg

London

## KNABE

Established 1837

## MASON & HAMLIN

Established 1854

## CHICKERING

Established 1823

## AEOLIAN COMPANY

The leader in all that has to do with the advancement of music. Manufacturers of the Duo-Art, Orchestrel, Pianola, Pipe Organs and Duo-Art Pipe Organs, Weber, Steck and Wheelock Pianos, Music Rolls of the highest artistic character. Also in combination with Steinway & Sons, the Steinway Duo-Art.

## WURLITZER

*Pianos*

Unsurpassed as to Tone, Quality,  
Art Case Designs and Prices  
U. S. A.

## WING & SON

*Manufacturers of the*

## WING PIANO

*A musical instrument manufactured in the musical  
center of America for sixty-one years*

Factory and Offices

NINTH AVE., HUDSON AND 13TH STREETS  
NEW YORK

*The Finest Piano Action in the World*

## WESSELL, NICKEL & GROSS

*Gives the Pianist the Touch that  
Creates True Tone Color*

Manufactured in New York, U. S. A.

## THE STEINERT Pianoforte

*The Exclusive Piano*

M. STEINERT & SONS

Steinert Hall, 162 Boylston St.  
BOSTON, MASS.

## THE COMSTOCK CHENEY and CO.

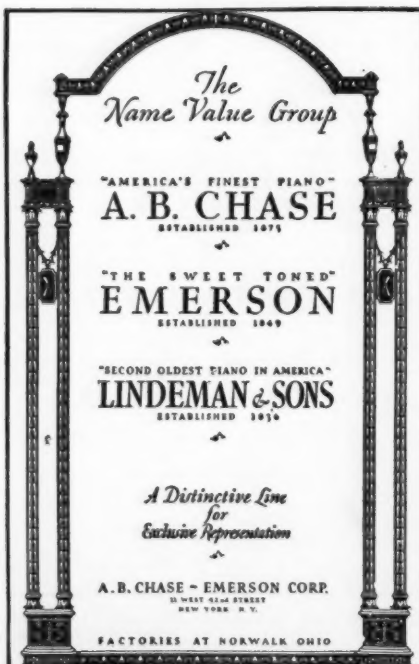
IVORYTON, CONN.

*Ivory Cutters Since 1834*

Manufacturers of

Grand Keys, Actions and Hammers, Up-  
right Keys, Actions and Hammers,  
Pipe Organ Keys

Piano Forte Ivory for the Trade



## MATHUSHEK

*Grand, Upright and Player Pianos*

NEW HAVEN AND NEW YORK

MATHUSHEK PIANO MANUFACTURING CO.  
132nd Street and Alexander Avenue  
New York City



# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### *What Is Happening in the Radio Business?—The Aftermath of Over-production Reflected in Cut Price Sales by Retailers—Cincinnati as an Example of Conditions Which Are Duplicated in Many Other Cities*

#### RAPE OF THE RADIO AND WHAT IT MEANS

The conditions in the radio distribution field among those who lay the real foundation for the production present a rather uncomfortable attitude as to the profit and loss problem that surrounds all things that are offered to the people. It is the old story, and hardly worth the repeating, to say that there has been an overproduction. This overproduction is meant to relieve the inventories of the manufacturers, and, to do this, this over-production is thrown into the hands of dealers in a manner that compels the dealers to follow the example of the manufacturers.

Probably no better illustration is given as to the methods that are employed in this effort to dispose of the great number of radios that are in stock, so to speak, than the bargain prices that are found in the New York daily papers from day to day which give evidence of the frantic efforts employed. What the smaller cities throughout this country are doing is but a modification of the cuts in prices that are being made in New York City.

#### An Illustration

Cincinnati is a good town to take as an illustration, and the writer is surprised to find the conditions that exist, yet one of the largest dealers in radios in the Ohio city said last week that Cincinnati was not as bad as New York in these efforts to distribute the over-plus of radios. As an example: In the Cincinnati Enquirer of recent Sunday date, the Majestic had a two-page spread, and, of course, poor old Santa Claus was taken in hand and utilized as an excuse for the bargain offers that were presented. Admitting the value of the Majestic as a radio, it is to be regretted that such a high class instrument should be sacrificed in an effort to create a financial balance as to inventory and sales. In Cincinnati there are between 400 and 500 radio dealers. One can well understand how the public must view these conditions. The Majestic advertisement gave space to nine different dealers, all advertising the Majestic, all offering the same model at the same price, and Model 92 was figured at "\$167.50 complete," while Model 91 was offered at "\$137.50 complete." In one of the advertisements, Model 92 was illustrated, but the quotations in prices for Model 91 and Model 92 were on either side of the illustration of Model 92, which would lead the unsophisticated prospective purchaser to look upon Model 91 and Model 92 as the same.

#### Other Radios at Cut Prices

The difference as between Model 91 and Model 92, as far as case work is concerned, was the question of taste, the probabilities being that it cost just as much to make one case as it did the other, although the writer has not had the opportunity of seeing the two models together, but understands that the mechanism of the two models was practically the same. The difference in price was naturally attributed to the case, although the radio is a somewhat simple mechanism that to the lay mind is a mystery, yet we can recall the early days of the radio when school boys turned them out without any training or electrical knowledge.

It would be interesting to know just how many dealers in Cincinnati are carrying the Majestic. This two page spread, it would be taken for granted, was at the expense of the Majestic Company, although it may be that a percentage arrangement probably existed as to the dealers that occupied the eight square displays, but even so, the prices would indicate that there was a small margin of profit when selling expenses, overhead, etc., are considered.

The Philco was largely advertised in a one page display. This page gave space for twelve different dealers. The same careless handling of Supreme Tone, Quality, Comparison Tests prevailed, and while the Philco was quoted at \$119.50 less tubes, the same arguments were used as to tone, etc., as in the Majestic.

The Sparton radio had a full page display, but strange to say there were no quotations as to prices. The fact that the Sparton radio had a big display line that it was "Radio's Richest Voice" may explain to the people that those who were offering the Sparton in seven different stores had all that could be put into a radio.

These three illustrations in one paper, with a lot of other advertising by local dealers, indicates the strenuous efforts that are being made during Christmas time to dispose of the surplus stock accumulated during those days of over-production when radio manufacturers were going at the rate of anywhere from 5,000 to 12,000 units per day.

#### Why the Overproduction?

Cincinnati has one of the largest radio producing plants, and between the Cincinnati plan and a Philadelphia plan there was a production that would seemingly have met the demand of all the dealers in the United States; yet there were numbers of piano manufacturers went crazy, as they usually do over something of this kind. One's mind has only to go back to the days of the talking machine and phonograph to realize how easily they are led into side paths which militate against the piano, but the talking machine, phonograph, etc., has gone the way of the player piano.

Manufacturers in the old days made cases for the record machines. They have been making cases for the radio. There are many who believe that no piano manufacturer that endeavored to utilize his machine room to advantage in the making of cases for other products ever made any money in this side-stepping from the regular production of pianos.

The cutting of prices as regards the radio has been something that leads one to believe that there were prices during the days of great production that were far beyond the real value of the instruments. If the prices that are now being quoted are of a profit-making estimate, then it must have been that overcharging was done when everybody wanted to buy a radio.

#### Back to First Principles

There is one thing that stands out in this claim that the radio has been raped, and that is the attitude of the manufacturers toward the dealers. During this tariff agitation in and around Congress which is filling the daily papers with accumulations of stuff that leads nowhere and never stops, the question of the consumer is seemingly one that is not taken as seriously as it should be. The consumer can only be reached through retail methods, and the retail methods, as Dr. Julius Klein clearly showed in his Sunday talk of December 15th, needs as much attention as does the distribution methods of the manufacturers.

The writer has for years contended, and this starting in with the talking machines and phonographs, that with the discounts allowed to the dealer or as one is more apt to quote the mark-up, is never sufficient to allow the dealers to make a profit; but will the dealer do any better with a larger discount than he does with the present, in the mind of the writer?

The margin between the wholesale prices and the retail prices is not a significant basis upon which to estimate profits. It comes between these two in the

costs of distribution on the part of the manufacturer and the unwise methods employed by the retail dealers, not only in pianos and other musical instruments, but in all lines of commerce. The illustrations that Dr. Klein gave in his address on the date mentioned went to the bottom of this lack of appreciation of selling costs.

The consumer is the one that suffers along with the dealer. The dealer loses money, the consumer pays higher prices, and what should be a benefit to both proves to be a loss.

#### Everyone Is Unloading

The illustrations shown as to the conditions in Cincinnati regarding the radio business, is duplicated in every city in this country. It is the same everywhere. The manufacturers have loaded the dealers to the guards. They are helping the dealers to unload this inventory that should never be present in the carrying of stock by the music dealers. The Toms, Dicks and Harrys that are carrying the radio, and the competition as between the dealers themselves can not be controlled.

It matters not what is advertised in these great displays, it represents an expenditure of millions of dollars, for the dealers are rather inclined to sell a radio whether there is any profit in it or not. During the writer's investigation in Cincinnati, one dealer wanted to make a bet that he could go into practically any one of the 400 or 500 radio stores and buy a radio for \$10 above the wholesale cost. If this be the case, then the charge that the radio is being raped by those who should protect it is not over-drawn.

It may not be out of place here to call attention to a clipping from the Cincinnati Enquirer that will be found in "The Rambler" department of this issue of the MUSICAL COURIER. The piano man and musician will be amused at this filip, for it illustrates the attitude of the home owners of radios toward the bewildered man who wants to buy a radio.

These conditions in the radio business at the present time are something like the afterclap of a land boom, which is always followed with a burst that is represented in losses. In other words, it is a burst the radio itself is not responsible for, but the over-enthusiasm must be charged against the manufacturers. Over-production represents a lack of business caution. One must meet the demand, and if the supply is not equal to the demand, it is safer to have a sheaf of orders that can not be filled than to have a factory full of stuff that can not be sold, except at a loss.

WILLIAM GEPPERT.

#### The Business Outlook

For years the trend of the department store business has been considered one of the most significant factors in pointing to the general run of retail trade. Now that the department store handles almost everything the retail buyer needs, including groceries, meats, clothing, furniture and household equipment of all sorts, the trend of sales gives a fair picture of the comparative prosperity or financial depression of the buying public. In this respect the following summary of a report made to President Hoover by Alfred B. Koch, president of the National Retail Dry Goods Association, is of more than passing interest. In that report, Mr. Koch said: "We believe that department store sales and retail sales in general for the first six months of 1930 will equal and perhaps surpass retail volume for the corresponding months of 1929. The fulfillment of this prediction, however, depends upon the stability of employment, the maintenance of wage schedules, and the holding of inventories to a reasonably conservative level, as well as being favored with seasonable weather conditions, which is an important element in retail distribution. In addition, retailing has not been having any boom experience. We believe that this prediction in regard to retail volume for the first six months of 1930, based upon the aforementioned factors, will be universally fulfilled, except in districts which may experience local depressions due to unforeseen industrial conditions or economic changes." "This statement, cautious as

## Piano and Musical Instrument Section

it is, takes on additional importance when coupled with President Hoover's recent statement that through the national business conferences, "We have reestablished confidence. Wages should remain stable. A very large degree of industrial unemployment and suffering which would otherwise have occurred has been prevented."

### School Bands

The sixth annual year book on state and national school band contests, issued by the National Bureau for the Advancement of Music is a remarkable compilation that shows the tremendous strides that have taken place since the first contests were initiated. There is no doubt but that competition between schools has been responsible for a great stimulation of interest. They lead directly to the establishment of new bands and the improvement of those already in existence. In 1923 contests were held in five states with a limited number of participants. In 1929, 650 bands with a personnel of 33,000, and representing thirty-seven states, took part in the annual competition. ¶ The National Bureau for the Advancement of Music points out that one of the most important functions of the movement is to arouse greater public recognition and support for school instrumental music, and here too much has already been achieved. Such public recognition leads in turn to greater credit for music in the schools, more time for rehearsal (including school time) and the higher standards of equipment which are possible when there is even a modest sum available from school or other funds to provide the more unusual instruments. Sometimes it is the glory of having had its band win a contest which inspires a community to see that its needs are adequately met in the future, but on the other hand such efforts are often prompted by defeat or a low ranking. ¶ Dealers desiring the year book may obtain it free in single copies by writing C. M. Tremaine, 45 West 45th Street, New York. In addition to the information pertaining only to the contests, there is considerable

other material in the book which will be helpful to those generally interested in the development of school bands.

### The Radio Outlook

The Federal Radio Commission is to be continued in power, and therein lies a hope of real reform and the approach of stability in the business. It is true that the commission has devoted its attention to broadcasting but it requires no great stretch of imagination to extend its powers to clear up other difficulties which affect the radio business proper, and so in turn affect broadcasting. ¶ In the recent report of the year's activities of the commission, submitted to the powers that be at Washington, there was one section that deserves special mention. This is the reaffirmation of the right of the stations to censor advertising material to be sent out over the air. The commission recognizes that the clumsy attempts of commercial advertisers to inject an advertising message whenever and wherever possible detracts generally from listeners' interest. Furthermore it leads to further complication in the broadcasting of exaggerated claims, and statements which might conceivably involve both the advertiser and the station in legal difficulties. ¶ If a subsidiary Patent Commission could be organized and a second committee on retail practices there would be a remarkable change for the better. Certainly some central and disinterested organization is needed to point the way to necessary legislation or even to act as an arbitration board to avoid wastage of money and court calendars with profitless litigation.

### What Is a Musical Instrument?

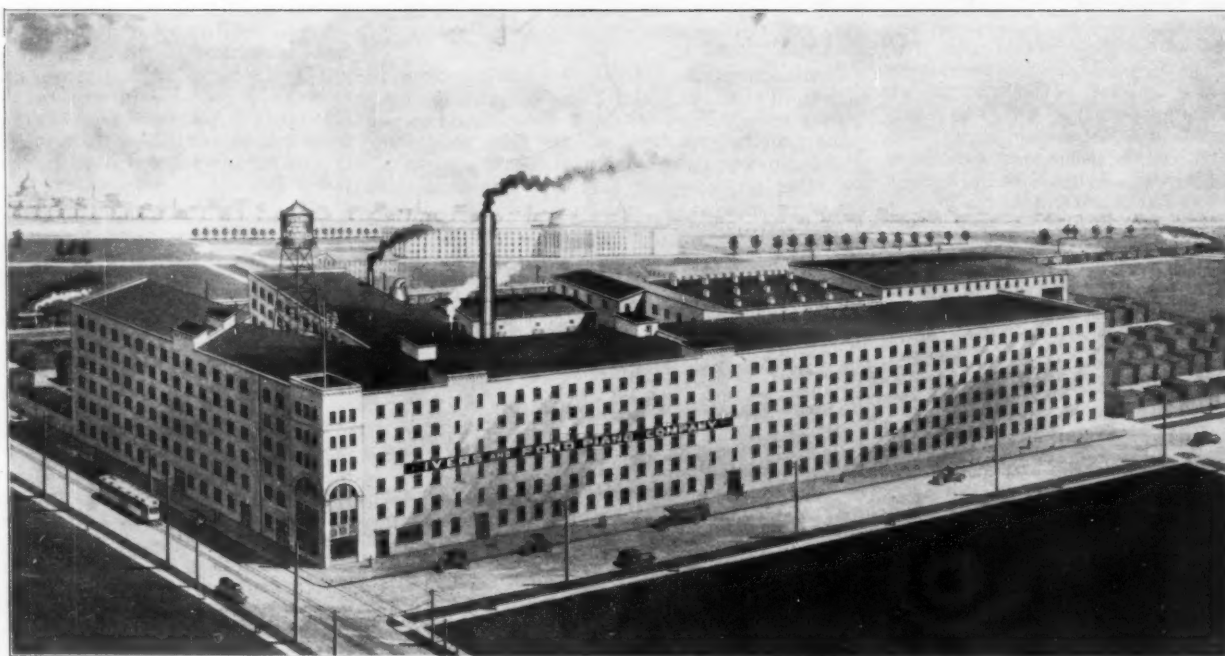
The music trade, after a struggle, has decided to accept the radio as a musical instrument—the public long ago having so decided. Right now, Theremin's electro-magnetic machine is the crux of discussion, although having already appeared as a symphonic soloist in a composition especially scored for

it, the argument seems conclusively ended, whether anyone else can play the Theremin or not. Any new musical instrument seems to have a hard time of it to secure public acknowledgment, and as time goes on we have curious distinctions, as for instance between the kazoo and the policeman's whistle. However, the deathless struggle goes on as witness the following culled from one of the daily papers of this country. ¶ "Today we hear bitter discussions on the value of such instruments as the saxophone and the bagpipes, but when Damian of Vienna produced the first accordion, a hundred years ago, he caused more bother and bitterness in ten minutes than saxophones and bagpipes have caused in years. Discussion raged whether the accordion was a musical instrument or a weapon, while leading encyclopaedias described the instrument as 'coarse in timbre and devoid of beauty,' 'much inferior to the concertina' and 'its capabilities are extremely limited.' First tried out at a Viennese musical festival, the accordion soon sank to barrel-organ level. The only source of revenue from it was for taking it 'somewhere else.' There are, at present, only two places in Europe where the accordion is not despised—Scotland and Belgium, the latter country possessing 40,000 accordion players."

### The Fair Trade Bill

The Capper-Kelly Fair Trade Bill, which is still awaiting action by Congress appears to have brighter prospects of being passed than at any time since its proposal. This is the so-called price maintenance measure which would permit manufacturers to fix the retail prices of the commodities they manufacture. Its purpose, naturally, is to eliminate the cut-price competition among dealers which is an excuse for other and more vicious trading practices. ¶ The "cigaret war," which is still being waged is one case which the protagonists of the bill will undoubtedly argue at much length. It is claimed that certain standard brands of cigarettes are now being sold by one of the large chain organizations at a price which is lower than the wholesale price to the small dealer. ¶ Another strong argument is the recently publicly announced endorsement of the measure by Thomas A. Edison. Mr. Edison wrote to Congressman Kelly as follows: ¶ "Fair competition between manufacturers is a good thing and will inevitably

1880 - 1930



Entering the golden anniversary year of its incorporation  
**IVERS & POND PIANO COMPANY**  
 of Boston

Wishes its friends and customers throughout the trade  
**A Happy and Prosperous New Year**



## Piano and Musical Instrument Section

result in fair prices to the public. The competition developed by the price cutting methods of certain retailers is harmful to the manufacturer, destructive to the legitimate dealer and of no lasting benefit to the public temporarily affected by it. I heartily approve of the Capper-Kelly bill." ¶ Action on this measure has been delayed by a strong lobby of certain retail interests, but hopes are raised of having the bill definitely brought up for discussion during the coming year.

### Baldwin Literature

The Baldwin Piano Company has just printed a well conceived and beautifully executed brochure on the Howard piano. There are a dozen art photographs of the Howard in various styles and models that give a clear idea of the grace and simplicity of these instruments, and the text that accompanies the pictures is well written. The booklet closes with a fine tribute to the piano and the joys of a musical education written by James Cooke, which reads as follows: ¶ "The world hunger for those things which lift us above the hum-drum of the every day routine of life has perhaps more than anything else created the demand which makes music an imperative part of the training of every girl or boy. Countless thousands of parents have found that the ability to play the piano possessed by their children has been the key which has opened the doors to brilliant social success. The son or the daughter, who is able to play this universal instrument, at once stands out in any group. Naturally the parents' first concern is that of safe-guarding the child's opportunities for social, material and moral progress. No instrument invented by man has contributed as much to this progress as has the piano. We are living in music's greatest hour. The radio, the talking machine and the reproducing piano have sent musical taste and musical interest flying ahead one thousand percent in the last few years. This is a glorious epoch for the art which is contributing such elevating and energizing force to the world. Yet, there are people who do not seem to grasp the fact that to get the

highest joys from music it is necessary to understand the art, and that in order to do this, the study of an instrument is imperative. If the average man were not able to read a newspaper or a book, he would at once realize the tragedy of illiteracy. Not to be able to play an instrument is a kind of illiteracy which is depriving thousands of many of the keenest pleasures of modern life. The piano in the home, properly used, focuses the interest upon the higher things in life, the finer things, the things that lead young men and women to loftier stations—often to life leadership. ¶ How and Why does it do this: Because the study of the piano co-ordinates the mind and the nervous system as does no other known study. Because the study of the piano accelerates the action of the brain in a manner that promotes lightning-like thinking. Because the study of the piano educates the mind to quick accurate judgment, an all important life factor. Because the study of the piano develops imagination and taste. Because the study of the piano provides an invaluable avocation. The home without a piano, this splendid portal to a finer life, is one which is deprived of an important door to leadership which should never be closed to growing youth."

### American Piano Co. Receivership

On Wednesday, December 18, the Irving Trust Company of New York was appointed receiver in equity for the American Piano Company, upon petition of W. L. Byrnes, truckman, who alleged indebtedness of \$7,000. According to the papers filed the company has plants in New York, Boston, Syracuse, Rochester, and Baltimore valued at \$3,698,000. The liabilities are listed at \$1,200,000 due and unpaid, \$200,000 not yet due, and "a large contingent liability." It was also stated that the action was consented to by the Board of Directors of the Company. The petition states that the company, "though solvent, is at this time unable to pay its presently matured debts by reason of lack of working capital, and is unable to establish adequate means to borrow money."

## Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

### An Interesting View of the Piano Business of Sixty Years Ago Taken From a Booklet Issued by Steinway & Sons in 1872

Cincinnati is one of the oldest musical cities in the United States. There is much there that entertains the "Old Timers." It may be that The Rambler is given to introspection and finds much joy in going back fifty and seventy-five years as to piano manufacturing and piano selling.

There is much of musical history in Cincinnati, the beautiful town on the Ohio river, and The Rambler has been regaled with much that he remembers and much that older men call to his mind that preceded his advent into the piano business. Mr. Wells of the Steinway house in Cincinnati has collected some old material that is more than interesting, among these being a booklet of Steinway & Sons that was issued in 1872. It is a modest booklet that was printed by J. B. Burr & Hyde of Hartford, Conn., and the probabilities are that this booklet was sent out by Steinway & Sons, there being two illustrations, wood engravings, one of a grand piano and the other of the old factory on Fourth Avenue, New York City, which occupied the entire block between 52nd and 53rd Streets. The interesting thing in this pamphlet is the following:

The following is an extract from the Official Report of the International Jury on Musical Instruments, published by the Imperial Commission in August, 1868, comparing the relative merits of the pianos exhibited:

"The Pianos of Messrs. Steinway & Sons are endowed with the splendid sonority, and that seizing largeness and volume of tone hitherto unknown, which fills the greatest space. Brilliant in the treble, singing in the middle, and formidable in the bass, this sonority acts with irresistible

## Season's Greetings

WE appreciate your business at all seasons of the year but we take the opportunity at this season of good will to express this appreciation. We surely do esteem very highly your business and thank all who have helped to make this a good year for us.

May the coming year be one of much prosperity and happiness for you all.

### PERKINS GLUE COMPANY

Factory and General Office: Sales Office:  
Lansdale, Pennsylvania South Bend, Indiana

## STIEFF PIANOS

America's Finest Instruments  
Since 1842

CHAS. M. STIEFF, INC.  
STIEFF HALL  
BALTIMORE, MD.

## F. RADLE PIANO

(Established 1850)

For eighty years holding to  
**TRUE TONE**

As a basis of production  
by the same family

F. RADLE, Inc.  
609-611-613 West 36th Street,  
New York

## Where to Buy

### ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

### ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 46th St., New York City.

### CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

### LACQUER

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawiac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

### MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

### PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

### PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine moulded Grand and Upright Piano plates. Racine, Wis.

### STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

### WOOD CARVINGS AND TURNINGS

S. E. OVERTON CO., manufacturers of high-grade wood turning and carving specialties. South Haven, Mich.

## Piano and Musical Instrument Section

power on the organs of hearing. In regard to expression, delicate shading, variety of accentuation, the instruments of Messrs. Steinway have over those of their competitors an advantage which cannot be contested. The pianist feels under his hands an action pliant and easy, which permits him at will to be powerful or light, vehement and graceful. These pianos are at the same time the instrument of the virtuoso, who wishes to astonish by the eclat of his execution, and of the artist who applies his talent to the music of thought and sentiment bequeathed to us by the illustrious masters; in one word, they are at the same time the pianos for the concert room and the parlor, possessing an exceptional sonority."

It will be seen by the list of piano firms, that they are residents of New York, Boston, and Baltimore, and that the aggregate total of their sales amounts to \$5,248,577.

Besides those given in tabular form, there are a number of small firms in the three cities named, and also several in Philadelphia, Albany, Indianapolis, St. Louis, and even San Francisco, which will increase the total amount of annual production and sales of pianos in the United States to fully 25,000 instruments, netting over seven millions of dollars (\$7,000,000).

New York, the Empire City of the Union, possesses in the world-famed mammoth manufactory of Messrs. Steinway & Sons not only the most extensive establishment in the United States, but by far the largest in the world, as shown by the fact of this firm returning, as made and sold during the year 1869, no less than 2200 pianos, for the aggregate sum of \$1,205,463, while for the year 1871 Messrs. Steinway & Sons manufactured and sold 2410 piano-fortes, the proceeds of which reached the sum of \$1,352,000. The demand for these celebrated instruments for America, as well as Europe, is so great that Messrs. Steinway are compelled to constantly increase their manufacturing facilities.

Boston, the renowned "Hub," possesses the second largest piano manufactory in the United States, and Baltimore has the third.

The following statistics of the gross amount of sales of new pianos made and sold by the twenty-six most prominent piano makers in the United States, for and during the year 1869—the amount being given by each manufacturer under oath, and taxes paid thereon,—were officially published by the New York Tribune of March 15, 1870:—

### Sales for the Year 1869.

Steinway & Sons, New York	\$1,205,463
Chickering & Sons, Boston	822,402
William Knabe & Co., Baltimore	383,511
Haines Brothers, New York	287,051
William P. Emerson, Boston	232,779
Albert Weber, New York	221,444
Joseph P. Hale, New York	207,355
Hallet, Davis & Co., Boston	178,549
C. F. Lighte & Co., New York	155,000
Ernest Gabler, New York	149,484
H. F. Miller, Boston	148,359
George Steck & Co., New York	145,500
Hallett & Cumston, Boston	131,998
G. W. Vose, Boston	118,413
Decker Brothers, New York	118,000
Hazleton Brothers, New York	104,661
Grovesteen, Fuller & Co., New York	96,825
Stieff Brothers, Baltimore	87,470
Marshall & Mattauer, New York	80,172

J. & C. Fischer, New York	\$69,308
Lindeman & Sons, New York	62,980
Raven, Bacon & Co., New York	57,531
Calenberg & Vaupel, New York	57,387
Gaehle & Co., Baltimore	44,903
Central Piano Company, New York	44,000
Kranich, Bach & Co., New York	42,622

Total ..... \$5,248,577

Old timers will be much interested in this list of piano manufacturers and the amount of business that was done in those days. It will be observed that there are twenty-six manufacturers mentioned in this list. Some of the houses have passed out, but a great number of the names found here are still being used.

It is sad to relate, however, that these twenty-six manufacturers are almost as many as now exist, for the real manufacturing concerns at the present day number, as a recent survey showed, only thirty-five. Of course, there was a day when a greater number of manufacturers existed, but times do change and as we grow older we learn that there is no escaping financial depressions in one direction or another. It seems, however, as though the piano industry has been made to suffer more than has others.

### An Amusing Illustration of Buyer Psychology in Regard to Radio—Lack of Established Name Value at the Bottom of Indecision and Keenness of Sales Competition

The Rambler notes that in the Expressions in this issue of the MUSICAL COURIER there is much said about the rape of the radio, and reference made to a somewhat amusing effort on the part of a prospective radio customer to find the best radio to buy.

#### Buying a Radio Set

"I'm thinking of buying a radio set, Felix."  
"What kind you going to get?"  
"A Pazazza."  
"Oh, don't get a Pazazza. It'll fall apart in six weeks. If you want the best radio on the market buy a Polytone. That's the kind I've got."  
"Thanks. Maybe I will."

One hour later:  
"I am thinking of buying a radio, Jim."  
"What kind you going to get, Albert?"  
"Oh, either a Pazazza or a Polytone, I guess."  
"Albert, don't be a sucker. A Polytone won't get any distance for you and they're always having trouble. And don't take a Pazazza as a gift. Why don't you get a Bellco like I've got? The best radio in the world, regardless of price."  
"Thanks, Jim. I'll look into that."

Another hour later:  
"Say, Pete, I'm thinking of buying a radio."  
"You don't say, Albert! What kind?"  
"Well, either a Pazazza or a Polytone or a Bellco."  
"Hm-m-m, I dunno. I don't think much of a Polytone or a Bellco. You can't get Ft. Worth on either of 'em. But whatever you do, don't buy a Pazazza. It's the lousiest radio on the market—not a satisfied customer in a train load of

them. If you really want the best you ought to buy a Dill-Woof like I've got. Boy, that has sensitivity, selectivity and push-and-pull!"

"Much obliged for the tip, Pete. I'll bear that in mind."

Still another hour later:  
"Jason, I think I'll buy a radio."  
"Atta boy! What kind?"  
"I haven't made up my mind between a Pazazza, a Polytone, a Bellco or a Dill-Woof."  
"Well, you can certainly do better than that. The Polytone, Bellco and Dill-Woof outfits are obsolete already. They're just selling 'em on the strength of the veneer and finish. But the Pazazza never was any good and never will be. If you really want the best there is you've got to buy a Klavick. That's the best I've got. Screen grid, eight tubes and nickel-plated casters. Why, last night I got Dooley's Roof Orchestra from the Mansion House in Fargo, N. D., as clear as a bell. Don't buy anything, Albert, till you've heard a Klavick."  
"Thanks for steering me right, Jason. I'll think that over seriously."

[Copyright, New York World News Service, 1929, (New York World) Press Publishing Co.]

#### Name Values

There is nothing out of the way in this. It is simply the real thing put into a Mark Twain verbiage, one might say. The multiplicity of names in the radio, the lack of enterprise on the part of the manufacturer to build to name value, the constant effort to create a valuation that has not been evident in the instruments themselves, has brought about the conditions that have brought disaster to one of the most promising fields as to the industry and the trade that the music world has ever met.

It does seem as though the piano dealer has allowed to get away from him, not through his own faults, but through the faults of the manufacturers, certain products that, combined with the selling of pianos, would have created a fine field for business.

Probably this is the reason that big men have side-stepped the piano business. This does not mean there are no big men in the business, but the big men in the piano business look with appealing eyes in the direction of other industries that they might have made a greater success, and yet have been compelled to hold on, and this hold-on represented in installment paper that prevents their letting go.

The Rambler always has contended that the piano business is the finest business in the world when it is conducted along lines of business prudence, but the constant endeavor to sell pianos through bargain offers has brought it to its present safe, it might be said, condition.

The reducing of inventories, the bringing of piano dealers down to the absolute knowledge of just what the financial methods have been, is one of the greatest lessons, and one that will be proven to be of great value that has come to the piano business for these many, many years. When one looks back to the transitions that have come to the surface during the past fifty or seventy-five years, starting in with the change of pianos from the square to the upright, the introduction of the concert grand, and then the bringing forth of the cheap small grands, the rise and fall of the player piano, the attractions brought through the record machines, the reproducing piano, the present regaining of life of the small upright causes one to realize the life-giving strength of the piano, if only the piano itself is protected by those who make and sell them.

One can moralize over these conditions. They may not be of the nature that will permit of reconstruction, but the fact remains that the piano sales of today are safer, better, and represent an asset as a guarantee for the installment paper that is not found in any other product in the commercial world.

"The World's Finest Instrument"

# Grotrian-Steinweg

Makers, BRAUNSCHWEIG, Germany

*Noted for Purity of Tone and Artistic Case Designs*

#### CURTIS DISTRIBUTING CORP.

Samuel L. Curtis, President  
Wholesale Warehouse  
New York City

#### S. L. CURTIS, INC.

Retail Warerooms  
117 W. 57th St.  
New York City



# The Bauer Piano



WILLIAM M. BAUER.

Known throughout the world for its marvelous tonal qualities, made possible by the application of numerous patented features, is now manufactured in the efficient Wurlitzer Factories under the personal supervision of Mr. Wm. M. Bauer.

Strict adherence to the principles which have given The Bauer its enviable position among the finest pianos will be maintained.

The Bauer is now available through the nation-wide Wurlitzer representation of distributors and dealers.

The Bauer tone is the greatest contribution to the improvement of tonal beauty in a piano that has been developed in 25 years.

The delightfulness of the Bauer tone and the provision for its retention over a period of years will appeal to those who are appreciative of the finest in pianos.

The Bauer Franchise gives dealers representation of the finest there is in modern piano building. A letter to either factory will bring prices and detailed information on the opportunity that Bauer pianos present.

Upright Division,  
The Rudolph Wurlitzer Mfg. Co.  
North Tonawanda, New York

## WURLITZER

REG. U.S. PAT. OFF.

Grand Division,  
Wurlitzer Grand Piano Company  
DeKalb, Illinois

# MUSICAL COURIER

*Weekly Review OF THE World's Music*



## Martha Baird

Whose Recital Success in Boston Was Duplicated When She Appeared as  
Soloist With the Boston Symphony Orchestra There This Month.  
The Pianist Is Now Touring the Middle West and Pacific Coast.



